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# **ADVANCED ENGLISH COMPOSITION**

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LONDON, NEW YORK, BOMBAY, CALCUTTA, AND MADRAS.

# ADVANCED ENGLISH COMPOSITION

BY

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*WITH DIAGRAMS*

LONGMANS, GREEN AND CO.  
39 PATERNOSTER ROW LONDON  
FOURTH AVENUE & 30TH STREET, NEW YORK  
BOMBAY, CALCUTTA, AND MADRAS

1917

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# INTRODUCTION

## HINTS ON THE TEACHING OF ENGLISH COMPOSITION

THE teacher's main duty is to set work, to appraise it, and criticise it. The actual amount of oral teaching to be done is very small. The chief work is the correction of essays.

**1. Setting the Essay.**—(1) *State the subject*, or subjects. It is not necessary that all should write on the same subject. In the case of Technical essays it is impossible, for the number of reference books is small. There should be a fixed list of technical essay subjects. All should write on each subject; but not all in the same week. It is a good thing to draw up a programme.

First Week.		Second Week.	
Boy 1—Subject 1.		Boy 1—Subject 2.	
„ 2 „ 2.		„ 2 „ 3, etc.	

Copying is so easily detected here that it is not worth attempting.

When the whole of a subject cannot be worked out in one period, plus its evening's preparation, two periods may be given. But it is better to divide up the subject into sections, *e.g.* 1st period, drawing up of notes; 2nd, writing first scene; 3rd, writing second scene (in the case of a story); first part, etc. (in the case of an essay). A single essay subject may take a fortnight for the boys to write.

**2. Explaining the Treatment.**—This should be very brief and very practical. If the essay is a new one to the teacher, it is good if he write it himself beforehand



so as to discover the difficulties. The explanation should state how to divide up the subject, the sections of an essay, the scenes of a story, the main heads of a precis, the chief letters of a correspondence, how to prepare the work, the collection of material in an essay, the drawing up out of the scenes in a story. There should *not* be a lot of talk, but a little questioning, then notes on the board. As soon as this is done, let the boys get to work.

The students then prepare their notes. This takes one full evening's preparation.

The notes are then given in, and are corrected and amended by the teacher *out of school*. Bad notes must be returned to be done again. Note that this correction *must* be done out of school.

The notes should be on loose sheets of full-size foolscap paper. They should be very neat.

3. As soon as the notes have been approved, the students start to write their essay. It should be written in a large exercise book kept for this purpose only. It should be written in ink. Rough copies should not be allowed. There is not time if the essay is to be of reasonable length.

4. When the first section set is finished, the books are collected and corrected out of school. If the students are new to the work, and their results are bad, the scene should be re-written according to the advice given by the teacher in the corrections. If they are fairly good, and the piece is not a very long one, the re-writing may be deferred till the whole has been completed. Weak students will need to re-write each part and the whole.

5. When the essay is complete it should be marked. The mark should be awarded on the final product. The marks should be entered in a register, and a monthly order should be posted. A special prize should be given on these marks alone, not counting the examination marks.

The maximum should always be fairly high, varying from 25 for a short two-day essay to 100 for an eight or ten period essay.

Essays and stories should be at least six pages in length, separate sections at least four pages. The good

essay or story is seldom under ten pages in all, usually nearer fifteen.

An essay of less than six pages should be returned to be done again. This does not of course apply to Home Letters and Miniature Essays. A minimum length should, however, always be fixed.

**Correction of Essays.**—Essays should be corrected out of school. During most of the composition periods the boys are writing, and the teacher merely supervising. During these periods the teacher should call up each boy and “go through” with him the last essay (or part of an essay) corrected. This is not the time for correcting. The essay should have been already corrected. The teacher merely talks to the boy about it. Probably the teacher has little more to say than he has already written in the boy’s book. There is no harm in repeating this. The object of this “going through” is to give the boy a sense of personal interest. Moreover, praise or blame given personally, or repeated personally, has additional weight. After going through the last essay the teacher should glance at the essay now being done, question the student as to how he means to develop the theme, give a little advice. Here it is a great thing to let the student talk and explain. It gives him confidence and increases his own interest.

**Correction of Spelling and Grammar.**—The marks should always be given on the literary quality of the essay. For bad spelling or grammar deductions should be made, *e.g.*  $\frac{25 - 5 - 10 = 10}{\text{sp. gr.}}$ . The deductions

should not be calculated at so much per error. They should be an estimate of the student’s carelessness. A naturally good speller may be penalised far more heavily for a few mistakes than a bad speller for many.

All spelling mistakes should be written out correctly five times on a separate sheet. All ungrammatical sentences should be written out twice correctly on a separate sheet. These sheets should be collected at the beginning of the period following that in which the essays were returned.

Note that the use of dictionaries should be allowed both in and out of school. Boys may ask the teacher as to spelling or grammar as often as they like—if they first hold up their hands for permission. Every means should be taken to prevent and avoid such errors. There should be no excuse for them. The writing out of errors should be done in playtime.

**Methods of Increasing Interest.**—Every third essay subject should be an “optional.” If technical essays are being done, the student may write on any subject he pleases. (His notes, of course, will first have to be approved.) If it is a story he may write on any plot he pleases.

This may occasionally be organised. A “Magazine day” will be appointed. The teacher states that the magazine will be read on such and such a date (about fourteen days a-head). An editor is appointed, also an assistant editor. Each boy is required to inform the editor within two days what sort of contribution he will make. The editor arranges (in consultation with the teacher) that there shall be reasonable variety, *i.e.* not all essays, or all stories.

On the magazine day the editor writes up the contents on the black-board. He calls on each student in turn to read his contribution.

Where the class is large the teacher previously selects the best contribution only for reading, taking as many as can be read in one period.

In ordinary essay work on compulsory subjects, any boy who does a specially good essay should be called on to read it to the class at the beginning of the period in which the essays are given back. This is a mark of special honour. It should not be given too often to anyone, and not often to the same student.

The reading aloud of all the essays on one compulsory subject is a perfectly useless procedure, and should never be done. Mistakes should never be discussed orally with the whole class. One boy makes one error and another another, and no one is interested in other people’s errors. Essay writing is a development

of individual talent. The work should be almost entirely individual.

The teacher may occasionally demonstrate a point by reading a model essay of his own. This should be done before the class attempts the work, not after. It should be on a different subject, so that there may be no servile imitation.

**Letter Writing.**—In letter writing it is an excellent device to make one half of the class represent one party of the correspondence, and the other the other party. Each student on completing his letter will hand it over to the corresponding student on the other side for reply. Two cases should be carried on simultaneously to avoid waits. A is writing to B about purchase of a house. B is writing to A about investing some money. While B replies to A about the house, A is writing to B about the investment. For this lesson, of course, plenty of separate sheets of half foolscap paper are required.

**Conclusion.**—Allow individuality. Do not discourage artistic ability by continuous reproof for weakness of execution. Give praise willingly when it is deserved. Be interested and they will be interested. Keep up your own literary work. Only a working artist can teach art.

Do the corrections out of school. In this one subject it is absolutely essential.



# CONTENTS

## INTRODUCTION

## HINTS TO THE TEACHER

### PART I

#### GENERAL

CHAPTER	PAGE
I. WORDS AND PHRASES . . . . .	1
II. SENTENCE BUILDING . . . . .	17
III. THE PARAGRAPH . . . . .	25
IV. SPELLING AND PUNCTUATION . . . . .	36

### PART II

#### THE SUBSTANCE ESSAY

V. THE LIFE AND THE DEVELOPMENT . . . . .	43
VI. THE ARGUMENT, OR THE "PRO AND CON" ESSAY . . . . .	62
VII. THE ABSTRACT ESSAY . . . . .	72
VIII. THE TECHNICAL DESCRIPTION . . . . .	79

### PART III

#### THE EXAMINATION—ANSWER

IX. THE EXAMINATION ANSWER . . . . .	85
--------------------------------------	----

PART IV  
THE ARTISTIC ESSAY

CHAPTER	PAGE
X. THE DESCRIPTION . . . . .	108
XI. THE CONVERSATION . . . . .	121
XII. THE CHARACTER SKETCH . . . . .	137
XIII. THE SHORT STORY . . . . .	144

PART V  
LETTERS

XIV. PRIVATE LETTERS . . . . .	164
XV. THE BUSINESS LETTER . . . . .	171
XVI. THE PRÉCIS . . . . .	193
XVII. THE OFFICIAL LETTER . . . . .	212

# ERRATA.

Page	36	Last line for "diet" read "dirt."
„	37	From bottom 4th line, delete "i. e."
„	65	From top 10th line, for "as" read "and."
„	71	From top 17th line, for "Nordeau" read "Nordau."
„	133	From top 11th line, for "it's right" read "it's gone right."
„	142	From top 13th line, for "apace" read "space."
„	143	From top 17th-19th for "Chattergie" read "Chatterji."
„	143	for "Sarneleta" read "Sarnalata."
„	143	for "Naudia" read "Nandini."
„	143	From bottom 2nd, read "World's Classics, Clarendon Press."
„	149	From bottom 5th, "means just . ." read "means the actual incident;" and in the next line, read "means just after the fire."
„	150	From top 15th, "To hunt . . ." read "In hunting round . . . take anything . . ." etc.
„	218	From top 21st, for "H. S. P." read "S. P."





## PART I—PRELIMINARIES

### CHAPTER I<sup>1</sup>

#### WORDS AND PHRASES

IN this chapter I assume that the student possesses a fairly good knowledge of the English language; that he has stored in his mind a useful set of sentence forms, phrases and words, so that he can give the English expression of any ordinary thought. We are now going to discuss the problem of choosing those words and phrases and arranging them in the right order, so as to form sentences, and of grouping the sentences so as to produce clauses. All this must be done in such a way that the result may be a “**Good Style.**”

What is a “good style”? It is first of all a matter of the choice of words.

1. **Choice of Words.**—Certainly it does not consist in the number of words one knows. I suppose Subal Ch. Mitra, the author of the large Bengali dictionary, knows many more Bengali words than most people do. Yet—though no doubt he writes excellent Bengali—his style is not as famous as that of Bankim Babu, or of Rabindra Nath Tagore. Nor yet is Webster the most famous English author.

Style does not consist in using difficult words. It would be very easy to write a passage containing more

<sup>1</sup> The author has disposed of all rights in this book for Bengal and receives no profit from its sales.

out-of-the-way words even than the Bankim's description of the maid-servant's beauty in "The Poison Tree" or any such similar passage. But it would not be better. Rabi Babu uses simpler words than most authors—yet he writes a better style. One of the simplest writers in English is Charles Lamb—and one of the most famous for his style.

Simplicity is one of the most important elements in good style. Language is a means of expressing thought. A man's object in speaking to another is to convey his thoughts. A man speaks to a shopkeeper; he speaks to make known his thought, viz. that he is ready to pay Re. 1 for the thing and not an anna more. So he says so. He says—

"I am ready to pay one rupee for the thing, and not an anna more."

He does not consider *how* he shall say this; he says it in the *clearest* and *shortest* possible way. He uses the words most likely to be understood by the shopkeeper.

In modern English, more than in any other tongue perhaps, the spoken language and the written resemble each other. A sentence might be taken out of any of the most modern authors and spoken in conversation: no one would think it "booky"; no one would guess that it was not the speaker's own words. Modern written English is exactly the same as the careful speech of an ordinary educated man.

This does not mean that slang words should be written in an essay. There is no reason why they should not be so written if all spoke the same slang. Many words which are now commonly used were once "slang," e.g. a "dandy." These words are now understood by everybody. In speaking, the words are addressed to one person, and at one moment. The word understood by that person is the right word to use. In writing it is assumed that the words are addressed to many people. Some might understand your local slang; some might not. For this reason a man who

is addressing a large meeting does not use slang expressions, for many would not understand. It is assumed that the written record is meant to be fairly permanent, that some persons will read it to-morrow, some next year, and some many years hence. Slang words come and go. This year's vulgarisms are forgotten in a very short space of time. Hence the writer who uses them will soon become difficult to understand. For this reason ephemeral slang expressions, though a part of the spoken language, should be avoided in writing.

So, too, should the difficult, lofty words be avoided. Such words are not used in ordinary speech. They mean no more than the easy word. No possible purpose is served in using them. "Begin" means just as much as "inaugurate" and "commence"; but if it takes one second to understand "begin," it takes at least three to identify the other uncommon long word.

Why, then, did the early writers, both in English and in Bengali, use so many long and lofty words? Why is there so much Latin in Sir Philip Sidney, and (much later) in Dr. Johnson? Why is there so much Sanskrit in Bankim? The reason is that in the time of these authors the language was still being formed. The people of the Hill Tracts, in Chittagong Division, speak many different dialects. If one man were to set down to write a book in the Chakma language, he would have great difficulty in selecting words which would be understood in every village. So the tendency is to go back to the root from which all the dialects are derived and form a word thence in the hope that, being taken from the base of the tree, it will be or become familiar to all the branch dialects. At one time Bengali—and English too—was a collection of dialects. The old writers were very much afraid of any ordinary colloquial word; they feared it might be local. Hence they felt safer with something Sanskritic. So too the early writers of English used Latin words for fear of the local vulgarity. There is another reason: a young language lacks words. If words have to be coined they

must be coined from the original metal, the parent-language. In the developed language this is no longer necessary. Conversation has become more uniform; dialects are disappearing, there are plenty of ordinary words which every one can understand. There are plenty of native words for any ordinary idea without coining new foreign ones. Indeed, to use the out-of-the-way word is to hinder the growth of the language, for it hinders the process of making the simple spoken word universal.

In short, when once people begin to talk alike, there is no longer any need of a special written language. This is the case in English. *Speak in order to say your thoughts as clearly and briefly as possible. Write as you speak. Speak as you write.*

#### EXERCISES.

*Example.*—"The other day Smith *stalked*<sup>1</sup> up to me in the street, *banged*<sup>2</sup> me on the back and said, 'Cheery oh!'<sup>3</sup> How's *biz*?'<sup>4</sup> I was rather *fed up*<sup>5</sup> with him. I answered, 'Biz is so-so. But I have had a lot of *dik*<sup>6</sup> at home. The wife is *not up to the mark*.'<sup>7</sup>

"'What's up with her?'

"'Don't know. But she's not been very *perky*<sup>8</sup> for several days past. I'm afraid she's *in for*<sup>9</sup> a bad *go*<sup>10</sup> of something.'"

1. Walked. 2. Hit or slapped. 3. "Hallo!" 4. Business. 5. Annoyed. 6. Trouble. 7. As well as usual. 8. In good health. 9. Likely to have. 10. Attack.

Some of these slang words are metaphors of a kind: 5. "fed up"—as if the man's company were a too frequent dish of food; 7. "not up to the mark"—a metaphor of measuring or weighing, the mark being the normal measure; 8. "perky"—is used of a bird; 9. "in for"—properly "in for a race" or "in for an examination" meaning a candidate for.

"Dik" is a perfectly proper Hindustani word, but its use in English is slang, because it is not generally understood. No ordinary person living in England would be familiar with the word. Some Hindustani words have been fully adapted into the language, and therefore are not

considered slang; for example: "Coolie," "Hookah," "Raja," "Nabob." No. 4, "biz," is a mere contraction.

*Exercise I.*—Write a piece of colloquial Bengali (or Hindustani) containing vulgarisms of this sort. Analyse their meanings, and show how they are derived. Show that the words are only local, *e.g.* they have a different meaning elsewhere, or would not be understood elsewhere. Rewrite it in simple, ordinary Bengali which any one could understand. Then write it in simple, clear English.

*Exercise II.*—If you are working in a hostel or in a class, get together several friends, and try this exercise. See how many words of your friends' slang compositions you cannot understand.

The theme of the piece may be as follows:—

(1) A cultivator tells how he met a friend on the road. The friend looked proud and refused to notice him. He said, "What has happened? Have you gone up in the world, so that you do not notice old friends?" etc., etc. The friend replied that his daughter was going to be married to a person of high status. The cultivator asked who it might be. The friend replied X. The cultivator laughs at X. "I do not think he is very much to boast about."

(2) A schoolboy describes how all the boys were playing and making a great noise in the classroom before school. In came the master. He spoke sharply to them, saying, "Silence! Why this noise?" The boys answered, the bell had not yet sounded. The teacher showed by his watch that it was long past the hour, so they cannot have heard the bell. Seeing that they had really made an unintentional mistake he does not punish them. The boys say they think this very kind of the master.

(3) A boy describes a race at the annual sports (or a football match).

(4) A village policeman describes how two tikka gharris (hackney carriages) raced each other along the road. They collided at the end, and also knocked over a sweetmeat stall. The old sweetmeat-seller screamed and abused them.

**2. Cutting out Useless Words.**—Good style expresses the writer's meaning not only in the simplest,

clearest words, but also in as few words as possible. Briefness is really a part of clearness. For it is impossible to be clear if excessive words are used. The extra words merely cloud the meaning.

For example, the sentence—

“ I shall eat my dinner at twelve o'clock ”

is perfectly plain and simple. No word can be omitted from it. No additional words are needed. This sentence says just the same, nothing more :—

“ At midday, when the sun is at the height and top of the sky, and the shadows are shortest and briefest, and the clock is pointing to the figure of twelve with both its hands, I have every hope and anticipation of consuming, eating, disposing of, and subsequently digesting the meal, collation, or repast of which, by the mercy of Heaven, I daily throughout the year, and indeed throughout my whole life, partake and have partaken.”

Not only does this sentence take much longer to read, but also it is more difficult to understand. The mind is confused by the repetition of the same idea in different words ; it looks for differences to account for the use of extra words, finds none, and feels puzzled.

*Exercise.*—Copy out the above sentence, and group together all the words which are repetitions of the one idea contained in the first sentence. Thus—

*First sentence.*

Dinner.

*Second sentence.*

Meal.

Collation.

Repast.

**Causes of Useless Words.**—Useless words are most often due to one of the following causes :—

(1) The writer does not make up his mind what he wants to say, so instead of deciding for himself, he leaves the choice to the reader.

“ She was flustered—or frightened—or upset, when she heard the news of the railway accident.”

The three words do not mean the same thing, so it is nonsense to write “c.” She might have been “frightened” or she might have been “flustered.” The author has not made up his mind which she was.

(2) The author writes a complicated word and then explains it by a simpler one—

“The aureate or golden hues of morning.”

It would be much better to miss out the complicated word. The simple one is just as good.

(3) A very frequent cause of excessive words is the attempt to attain picturesqueness by “heaping on the adjectives.” Adjectives are very dangerous things. Never use an adjective unless you are quite certain it is absolutely necessary, and quite certain that its meaning is not already contained or implied in the noun or the verb.

*Exercise.*—“Bright, shining, golden shafts of glistening sunlight poured from the face of the burning, blazing, tropic sun. The parched and dried-up earth seemed to quiver in the scorching, desiccating heat. All quick and living things were numbed and stupefied by the glare. But the weary and worn traveller, dust-stained, earthy, soiled, pursued his companionless and lonely path.”

This should be—

“Bright golden shafts of sunlight poured from the face of the tropic sun. The parched earth ——” (*Finish it.*)

(4) Adverbs are nearly as dangerous as adjectives. Always, in revising your writings, look carefully at the adverbs and cut out every one which does not seem to you really necessary. Wherever there is a flowery passage a piece of what you consider to be “fine writing,” be specially on your guard for useless adverbs.

*Exercise.*—Ponderously, solemnly, slowly he mounted the stair. Sadly, hesitatingly, dubiously he opened the door. He entered the room fearfully, and timidly. His wife lay desperately, fiercely, frantically struggling wildly for breath. Agony remorselessly clutched his heart with cruel hand. He



knelt at her side, and wept hopelessly and bitterly.—(*Cut out the useless adverbs.*)

(5) The most useless of all words are conjunctions—"But," "And," "On the other hand," "So," "Hence," "Whereas," and all the rest of them. If two sentences are contrasted, they are contrasted and there is no need to indicate it by a "But."

"She is good. He is bad."

is just as effective—in fact, rather more so than

"She is good. But he is bad."

What is the use of "But"?

"He went to the town. He bought several things, some cloth, a book, some ink, a hat, paid for them, returned home. When he got there he found his wife very seriously ill."

This is a perfectly good sentence. It has rather a crisp sound. Certainly the following is no improvement; it is the opposite; it loses all the crispness:—

"He went to the town and bought several things—some cloth, a book, some ink, and a hat—and paid for them. He returned home and when he got there he found his wife very seriously ill."

What is the benefit of these four ANDs? They add nothing. If you are merciless in cutting out adjectives and adverbs, be ten times more merciless with conjunctions. They are the insects of the language world, small parasitic, useless things, for whose existence no good reason can be found.

(6) The root cause of useless words is always the same, whether the useless word be adverb, adjective, conjunction, or any other. It is NOT KNOWING WHAT TO SAY NEXT, AND KEEPING ON TALKING WHILE YOU MAKE UP YOUR MIND. If you do not know what to say next, stop, put your pen down, and think. In every speech, every lecture, there is always a lot of padding, a lot of talk merely intended to keep the ball rolling while the speaker gets his thoughts

together. This may be permissible in speaking. It is one of the worst faults in writing. If meaning is a chemical and words are water, a speech may be a fifty per cent. solution, but writing should be per 100 cent. solution.

*Example.*—

*A man makes a speech (50 per cent. solution).*

*The same, written (100 per cent. solution).*

Gentlemen—I see there are also some ladies present—Ladies and gentlemen, you, all of you, to-day (a most auspicious day for me) have conferred, *bestowed* on me a very great and unprecedented honour.

Ladies and gentlemen (12 words : 3 words), you have to-day conferred on me a great honour (23 : 10).

Your choice and election of this your humble servant, to act as representative of your interests and to voice your wishes is, if I may say so, in itself a mark of esteem, a sign of trust, and an evidence of your confidence.

Your selection of me to represent your interests is a mark of confidence (45 : 13).

Notice how it is done—

(1) By parentheses of meaningless explanations, *e.g.*—

“A most auspicious day for me.” He might have said, “A very happy day for all of us.” “This bright summer day.” “A day I shall remember all my life ;” and so on *ad infinitum*.

(2) By paraphrase. While thinking of the next phrase he keeps his mouth moving by paraphrasing the last thought—“conferred, bestowed ;” “choice and election ;” “mark of esteem, sign of trust.”

(3) By stop-gap phrases. I could give you a list of phrases which can be introduced into any sentence and into any part of the sentence, which will fit it perfectly yet not affect the meaning in the least, *e.g.* “if I may say so ;” “to use the phrase ;” “to speak frankly ;” “I wish to make myself clear ;” “you will understand me if I say ;” “I would draw your attention to this.” For example, we may “pad out” the lines “To be or not to be ;”—“To be

or not to be—if I may use the phrase,—*this*—I would draw your special attention to it—is the problem, the question. I hope I make myself clear. Whether it is better, really and in the truest sense better, better for me and better for you, to suffer and endure, aye, endure, the—what shall I say?—the ~~stings~~ <sup>stings</sup> and arrows, the manifold afflictions and trials of unkind, merciless, outrageous fortune, or —, etc.

#### EXERCISES.

*Cut out the useless words from the following passages, giving special attention to conjunctions, adjectives, and adverbs, and "make time" phrases. Also simplify where necessary.*

There lived—I may inform you—at a certain epoch, at a certain time, an extremely and excessively opulent, I may say rich man. His beloved wife—in other words, his spouse—fell ill. She was very seriously indisposed, quite laid up. Well, then, she felt that she was going to die. So of course, as you may suppose, she called her dear, tiny little daughter to her bedside where she was lying; and then she took her dear, white little hand in her own wan, cold, pale, thin, emaciated palm, and she said this: "My dearest child, be good, and do good, right things, but don't do wicked things. Hate wrong, but do not be cruel to the wrong-doers. But pity them and try to make them good and right and true and honest. If you try to do that, if you really and in very sooth strive earnestly and endeavour, make a real strong attempt, even if you fail sometimes, now and again, yet you will be doing your duty, doing your best, the best you can do. If you do that you will live happy. You will pass your days in joy. I shall be watching you."

Now listen to what I am going to tell you: after a little time, not so very long either, the rich man—he married another wife, and the second wife had two daughters, and she was not a good woman, and she hated the first wife's child, and she made her sit in the cinders, she did, so that they called her by the funniest name, they called her Cinderella.

**Verbs and Nouns.**—It may be judged that I have a prejudice against adjectives, adverbs, and conjunctions.

This is true. So should every writer have a prejudice against them. For they are his worst foes. What is there left? Verbs and nouns. To a large extent these are alternative. Every sentence must be made up of verbs and nouns. They are the “dal bhat,” the bread and butter of speech. All other parts of speech are mere extras. It is impossible to write in conjunctions, adjectives, and adverbs only.

“But beautiful slowly.” This means nothing. Whereas almost any combination of noun and verb is likely to have at least an appearance of meaning. I shut my eyes and put my pencil on a word in a Reader which lies beside me. The first word was “Field.” Turning over a few pages, I hit on the verb “is obtained.” “A field is obtained.” This has a meaning. Make the experiment yourself.

Now an important point—the idea “I possess a field” may be expressed in two ways—

- (1) I possess a field.
- (2) I have possession of a field.

In the one case the chief meaning of the sentence is in the nouns “possession,” “field,” and the verb is a mere link, a colourless auxiliary. In the other case, the verb is of importance and individuality.

Take the sentence: “The pressure of an object on the hand is proportionate to the weight.” We might express this: “Any object presses upon the hand with a force equal to what it weighs.” In the one case the verb is “is,” and the meaning is in the nouns “pressure,” “weight.” In the other case the verb is “presses,” “weighs.”

*The characteristic of simple English is the number of verbs used. The characteristic of terse but difficult English is the number of nouns used.*

Exactly the same applies to Bengali. If, therefore, you wish to write simple forcible English use verbs wherever possible. If the aim be terseness, irrespective of difficulty,

use nouns. There are occasions for terseness, *e.g.* technical descriptions or discussion, official correspondence. In the main, simplicity and force should be the aim. Always use verbs in preference to nouns and in preference to every other part of speech. Verbs rather than adjectives, verbs rather than adverbs, verbs rather than nouns. Avoid nouns at all costs. Use adjectives rather than nouns, adverbs rather than nouns. Always try to use the active voice in simple writing; the passive should be preferred in a difficult and terse style. Avoid participles in simple writing, seek them in difficult.

*Example.—Simple:* When the king saw these strange things he was delighted.

*Difficult:* OBSERVING THESE STRANGE SIGHTS, THE KING WAS FILLED WITH DELIGHT.

The more he thought on them, the more he was pleased with them.

CONTEMPLATION OF THEM ONLY ADDED TO HIS PLEASURE IN THEM.

So, discontented with his lot, he went to live in a large temple which was near the garden.

FILLED WITH DISCONTENT AT HIS LOT, HE TOOK UP HIS RESIDENCE IN A LARGE TEMPLE ADJOINING THE GARDEN.

As he strolled in the garden he found Nature beautiful all around him.

STROLLING IN THE GARDEN, HE FOUND HIMSELF SURROUNDED BY THE BEAUTY OF NATURE.

The trees were green and leafy. Flowers jewelled the garden. The birds and the insects were singing; they soothed and calmed him.

THE LEAFY GREENNESS OF THE TREES, THE GARDEN JEWELLED WITH FLOWERS, THE MUSIC OF THE BIRDS AND INSECTS BROUGHT HIM SOLACE AND CALM.

*Exercise.—Rewrite the following passage in simple language, substituting verbs and adjectives for nouns wherever possible, and following the directions given above.*

1. The man then gave his pledge to perform all her requests. The Raven expressed his dissatisfaction. "I have a conviction," he said, "that you will fail to effect my deliverance.

The acceptance of any gift from the old woman will be fatal to the attempt." The man made renewal of his promise that he would consume no victuals offered to him by the woman. His journey was then resumed. On his arrival at the house, the old woman met him. Her speech of welcome to him was : "The weariness of your appearance grieves me. Some food and refreshment should be taken by you." His refusal was couched in the following terms : "A resolution has been taken by me neither to eat nor drink here." Her importunity was continued. "Presuming the necessity of your refusal to eat is absolute, the acceptance of a glass of wine may yet be permitted." Oblivion of his pledges supervening, a glass of wine was accepted.

At midnight a visit was paid by the man to the garden. During his period of waiting for the arrival of the Raven, a desire for sleep came upon him. Avoidance of compliance with his impulse became an impossibility. Adopting a supine attitude he formed a resolution, while partaking of rest, to make no indulgence in sleep. The unconscious closure of his eyes was an immediate consequence, and a deep stupor the final result.

2. *Take a passage from Grimm's "Fairy Tales," write it out into difficult language, following the rules given above. Then without reference to the book, put it into the simplest language possible, simpler even than the original.*

#### ADDITIONAL EXERCISES ON CHAPTER I.

#### Rewrite the following in simple English :—

(Where several words are in italics together, only one word is needed in their place.)

1. "*Of yore* there *existed* a certain man *of mean circumstances*. By his first wife he had one *offspring*, a *female child*. *Ill-advisedly* he married again. His second wife was an *irascible* and *merciless* woman. She *conceived* a great *aversion* for the daughter of the first wife. She *employed* every *opportunity* of *vilifying* and *torturing* her. She gave her *menial offices* to perform. The daughter *used* her *utmost endeavour* to *satisfy* her stepmother. However *nauseating* or *Herculean* the task, she performed it *complacently* and without *raising objection*. *Frequently* the stepmother *devised* *futile* or *insurmountable*

tasks. *On one occasion she dismissed the child at the most frigid period of the year to gather aestival blossoms. Again at the zenith of summer she commanded her to procure ice from the adjacent river."*

2. The commencement of the year approached. The nocturnal period reached its cessation; dawn came. Tempestuous weather prevailed. Celestial nimbus caused the day to be frigid. Portions of water congealed by cold were hurtled along by the vigorous blast. The knight was prone upon his couch; he gave ear to the sound of the inclement weather without. He was undesirous of rising.

(The teacher may obtain other passages for practice by paraphrasing Grimm's "Fairy Tales" with the aid of Roget's "Thesaurus of English Words and Phrases.")

**Cut out any vulgar or slang phrases which are unworthy of the passage. Substitute more suitable words.**

(a) Glorious as the spectacle was, it passed unheeded. Every blessed person was looking for another object which now drew near. In an open space behind the constable came wobbling along a white chariot drawn by two nags draped with white damask which swept the ground. A golden canopy was borne above it which went tinkle, tinkle, tinkle all the time with its silver bells.

(b) Their horsemen turned and fled. The day was won. Though the storm and the sun and the archers each did their bit, we must not forget the prince. He was only a youngster of sixteen, yet he commanded the whole army. The king, his dad, took no part in this engagement. Maybe he was afraid to run the risk of leaving England without a king of mature years. More creditable authority maintains that his motive in this abstinence was desire to see what the young fellow could do and let him make his name.

**Write the following passage in the simplest English you can use consistently with forcible expression. Omit useless words and repetitions:—**

The terror of the aged agriculturist was unbounded. He was profoundly ignorant of Isanis' present location, nor yet could he observe vestigial traces in the dust whereby he might be guided in his pursuit of her. The recovery and restoration

of her to the prince appeared to be a task illimitably set beyond the bounds of human possibility. Such being the situation, it became evident that the period of his existence was bounded, his days numbered, death at hand. Declining in the western hemisphere was the last sun upon which his eyes would ever repose. He returned home. The profoundest depression made him its prey. He remained confined to his chamber *refusing creature-comforts*.<sup>1</sup> When asked the cause of his despondency he expounded the circumstances of his despair, and revealed the Herculean task which had been laid upon him.

My Lord, I crave your most gracious indulgence and pardon if I occupy your time and attract your attention for a few moments while expounding and making clear to you the facts, circumstances, rights, and wrongs, justices and injustices of my client's case. This man, this miserable man who stands before you, is accused by that shameless villain confronting me, facing me yonder, of the theft of thirty rupees from the office desk. The complainant maintains, he has the audacity to state that when leaving the office on Saturday last, Surendra Chandra Basu, my client, his helpless clerk, remained in the building; in fact he stayed behind. Why Surendra should have stayed behind, the reason for it, the reason for it I say, the motive, he has not the courage to explain, he does not venture to suggest. I will tell you. Surendra stayed behind because he had extra work to finish. Business in this house had not been going well. The master goes off early: the hard-working clerk remains to bring the ship into harbour and pull the fat out of the fire.<sup>2</sup>

But see now the wicked villainy of the prosecutor. His business has not been prospering. His investments are bad. His stocks are of no value. He is pressed for money. He is hard put to it to find even ten rupees, even five rupees. For his household expenses he has had to use his office money. His business funds he has had to divert to meet his domestic necessities. The discrepancy must be explained. The deficit<sup>3</sup> must be covered by a pretext. What then does he do?

<sup>1</sup> Correct this expression.

<sup>2</sup> What about these metaphors? Are they good?

<sup>3</sup> Can this sentence be better expressed, using practically the same words? "He must find a———."



He removes the petty cash from his desk, and abstracts the office-contingency fund from his bureau. He spends these ill-gotten gains on *fooding and cloth'ing*.<sup>1</sup> The blame of his dishonesty he casts upon his hard-working drudge, his clerical slave.

**Cut out the unnecessary adjectives from the following passage. Correct other faults due to an unskilful attempt to obtain effect.**

The big, bright, beautiful moon was gleaming over the wide wavy waste of restless rolling waters. A long ladder of light lies on the surface of the storm-tossed lake. But an hour ago, in the first silver of twilight, all was calm and still as an infant's dreamless, placid slumber. Then a fierce, wild gust of wind, dark-gathered clouds, hoarse hiss of rain, rising waves, and the storm had burst. Flicker of blinding lightning, bellow of deafening thunder. It seemed as if nature wearied of the past stillness of her beauty with fierce gestures and wild ragings now fain would show what hidden, fierce, relentless fires sleep beneath her daily sunlight calm. Then at the wildest moment of flashing and thundering rage came a pause of silence. A few more streaks of fiery light, mutterings of thunder-clouds disappointed of destruction. The wild wind dies down to peaceful slumber. The drear, dark clouds vanish over the uttermost limit of a golden moonlit sky. Silence and evening after the rain has passed; sweet-scented, silent evening; no sound save dripping of the trees and lingering, lapping of the running ripples on the wide lake.

<sup>1</sup> Is this the correct phrase ?

## CHAPTER II

### SENTENCE BUILDING

**The Structure of a Sentence.**—A sentence is made up of a subject, the name of a person or thing, and an idea which is attributed to it. A sentence is a conjunction of two or more ideas, *e.g.* “the dog,” “a kick.” The sentence connects these ideas—

“The dog was kicked.”  
“The dog kicked.”

“I kicked the dog” contains *three* ideas. What are they? How many ideas does “The man gave the dog a kick” contain? <sup>1</sup>

Any sentence consists of two chief parts—

1. The first idea to which other ideas are joined.
2. The ideas which are joined.

In the sentence “The dog was kicked” the first idea is “dog,” and to it is joined the second idea of kicking. The subject of which you are speaking is the dog. The dog is the *Subject* of the sentence. The rest is what you say about the dog. *Dico* is the Latin for *I say*. *Predico* is a compound verb:—pre+dico. It means the same. The predicate means “what is said about it.” So a sentence consists of two parts—

1. The subject.
2. The predicate (what is said about it).

**Adjectival Clauses.**—I may wish to add extra information beyond the bare fact. I may wish to say who the man is, and what dog it is. What part of speech adds to and qualifies or defines a noun? An adjective. If we add “the pariah” to “dog,” “the pariah dog,” we limit the wide meaning of dog; we cut out a large class of dogs (all

<sup>1</sup> Ans.—No more than “The man kicked the dog”—viz. three, “Man,” “dog,” “kick.”

the pet dogs and well-bred dogs) and limit the meaning to only the jungle dog. Instead of adding the word "pariah" we may add the words 'which was a pariah.' It means just the same.

"The man kicked the pariah dog."

"The man kicked the dog which was a pariah."

"Which was a pariah" = Pariah = an adjective : therefore "Which was a pariah" is an adjective. It is also a sentence or clause. It is an *adjective sentence* or *adjectival clause*.

*Exercise 1.*—The man was passing along the street, he had a brown coat, a white dhoti with a red edge. He was carrying three books in his hand.—*Add an adjectival clause to "the man."*

*Exercise 2.*—*Add adjectival clauses to the subject and object in the following sentences :—*

(Subject)		(Object)
The boy	—received	—a beating.
The elephant	—ate	—grass.
The cat	—killed	—a bird.
The girl	—found	—the money.
The baker	—made	—the bread.

An adjectival clause may be as long as you like. It may consist of many connected clauses. For example—

"THE MAN about whom I spoke to you yesterday saying that he was not a desirable person to know as he had been put in prison for cheating his employer and running away with a lot of the firm's money, and who met me the day before yesterday and asked me to help him to find some employment because no one would have anything to do with him, and his wife and children were starving, HAS GONE TO BURDWAN."

An adjectival clause need not begin with "who" or "which". It may be made up of participles. "The singing bird." Singing is an adjective. "The bird singing a song flew up into the sky." "Singing a song" is an adjectival clause.

*Exercise 3.—Add participles with objects as adjectival clauses to the subject or object of the following sentences :—*

The soldiers —— charged the enemy.

I killed the mosquito ——

The policeman —— handcuffed him.

The judge —— dismissed the case.

The student —— went to sleep.

**Adverbial Clauses.**—An adverb adds something to the verb. It says why or how or when the matter took place. Answer the following questions by repeating the sentence with an adverb, thus—

How did you kick the dog ? Hard ; I kicked the dog hard.

How did the football team play ? \_\_\_\_\_ ; \_\_\_\_\_

When did you do your home work ? \_\_\_\_\_ ; \_\_\_\_\_

How does your friend speak English ? \_\_\_\_\_ ; \_\_\_\_\_

Have you often seen a crow flying ? \_\_\_\_\_ ; \_\_\_\_\_

Have you ever seen an elephant flying ? \_\_\_\_\_ ; \_\_\_\_\_

An adverbial clause is a sentence which adds to the idea of the verb in just the same way as the single word adverb.

“ When did you see Jyotish last ? ” Ans. “ Yesterday.

Now, yesterday you were walking by the side of the river, and that was when you met him. So it is just the same if you say “ I saw Jyotish when I was walking by the side of the river.” Yesterday is an adverb, so is “ when I was walking by the side of the river.” “ I did it perforce ” and “ I did it because he forced me ”—“ because he forced me ” is an adverbial clause exactly equivalent to “ perforce.”

*Exercise.*—Add an adverbial clause to each of the following sentences :—

1. Saying *when* the event occurred.

2. Saying *how*.

3. Saying *why*.

• Thus—

Q. I sold my bicycle.

Ans. 1. I sold my bicycle soon after I saw you last.

2. I sold my bicycle so cheaply that I made very little profit out of it.

3. I sold my bicycle because I was hard up for money.

- Q. 1. I have built a house -----  
 2. I went to Calcutta -----  
 3. I wish to go to school -----  
 4. I shall go and live in the College hostel -----  
 5. It will be necessary for me to borrow some money-----

**How to construct Sentences.**—Should sentences be short or long? Should they be simple or complicated?

First, let us ask what determines the length of a sentence. In ordinary speech one puts as much into a sentence as can readily be carried in the mind at one time. Some of the sentences in Gibbon's "Decline and Fall of the Roman Empire" are very long and complicated. But he never spoke in that way. Sitting down with a pen to write we may at leisure compose sentences as long as we please. A little erasing and correction may occasionally be necessary. This cannot be done in speech. In writing we may fill and empty our minds several times, and tack each mind-full on to the sentence. In speech each "mind-full" must be a separate sentence. Hence in speech apparently short sentences are necessary, but in writing they may be as long as we like. Is this so?

Another consideration affects the length of a sentence, namely the amount which the receiver's mind can contain at one time. This is the real determinant. If we give on each occasion just as much as his mind can comfortably contain, he can go on reading without once having to look back, or think back. Consequently he grasps the meaning with the minimum of effort and the least possible chance of becoming confused.

The best test of the length of a sentence is whether the author, immediately after writing it, can look up from his book and repeat it. If it is too long he will not be able to do this. In speech we do not use long sentences. As I have said before, "Write as you speak and speak as you write!" Therefore let the sentences be short. It is very seldom that a sentence can be too short. One of the greatest sentences in the Holy Bible consists of only two words, "Jesus wept." It is very easy for a sentence to be too long.

Another useful rule is this—if ever you feel that a sentence is becoming muddled and you do not quite know where you are in it, *break it up*. If ever there is a hesitation as to how the sentence should go on, break it up. For the reader would probably hesitate at that point also.

Here is a complicated sentence :—

“The king who was a master of diplomacy and who had never known one unselfish motive in his whole life, conscious of the present disaffection of his subjects, and thinking that the minds of his people would be distracted from their just grievances at home by the diversion of a foreign war, just at the moment when the discontent of the nation had reached its climax, declared war on France who was ill prepared to meet his aggression and had been for that very reason made the prey of his ambition, because he hoped to purchase by the blood of his subjects continuance of his own tyranny.”

<i>The King</i>	<i>Declared</i>	<i>War on France.</i>
1. Who was a master of diplomacy	1. just at the moment—climax	who—aggression.
2. Who had never known—life	2. because—tyranny	and (who)—ambition.
3. Conscious of the—subjects.		
4. Thinking that—foreign war.		

The main fact stated by the sentence is “The King declared war on France.” The rest (1) informs us about the king—adjectival clauses, (2) informs us about France—adjectival clauses, (3) says why and when the war was declared—adverbial clauses. Let us split this up.

“The king was a master of diplomacy. He had never known one unselfish motive in his life. He was conscious of the present disaffection of his people, and thought that the diversion of a foreign war would distract their minds from their just grievances at home. The discontent of the nation reached a climax. France was ill-prepared to meet any aggression, and for this very reason was a suitable prey for his ambition. Just at this moment the king declared war; and thereby hoped to purchase by the blood of his subjects continuance of his own tyranny.”

This is just as short, just as effective—in some parts much more so, much quicker to read and much easier to understand. The first version needed frequent looking-back, and thinking-back to understand. It was impossible to carry it all in the mind at once, yet it is necessary to do so, for all is tied up together in one tangle. In the second version the information is given bit by bit. Each bit can be grasped before the next is taken. There is no need to look back, no strain on the attention and a clearer impression at the end.

The difference is between trying to eat one's dinner all in one gulp with choking and indigestion as a result, and taking it mouthful by mouthful.

Bad grammar, muddled thought, wrong punctuation, lack of lucidity—all these, are due simply and solely to long sentences. Write short sentences, and you need never fear losing a single mark over Syntax. A full stop every two lines is about the right average.

*Exercise 1.—Simplify the words and break up the following sentences :—*

Of these ten Negro children the first having perished of a sunstroke, and the second in the jaws of a crocodile, when the third had succumbed as the result of a broken leg while running to fetch a doctor to give succour to the crocodile who was suffering from indigestion as a result of the repast aforesaid, and when the fourth had expired as a result of nervous shock at the terrible sight, the fifth perished of the over-eating in which he indulged to solace himself. Though in spite of these tragic examples the sixth child went to cut wood, and in so doing cut off his own head and died, yet the seventh undeterred went to catch fish and while thus occupied fell into the stream and was drowned. If the eighth child had not, while lighting a fire for cooking the dinner of the survivors set himself alight and thus departed this life, the ninth would not have died of grief, and the tenth as the only remaining consolation got married and produced a family of yet ten other nigger boys who suffered exactly the same sad series of accidents.

2. Having accomplished the defeat of the northern tribe,

and seeing that winter was now approaching in which period further hostilities would be impossible, and perceiving that the locality in which he was at that time situated was unsuitable for the construction of winter quarters, Cæsar, calling his officers together gave orders for a march to the south. There were many casualties, for, the country being wild and uninhabited, it was necessary to send out men in small parties so that they might give warning of any attempt at ambush or surprise attack, and that they might collect forage, and the enemy fell upon these parties sometimes driving them back to the main body after loss of several men, sometimes cutting them off so that they were unable to return and give warning, but had either to submit to death or become wanderers in a country already made desert by the approach of winter. Cæsar knowing these things and perceiving that the loss of men was very great, and that sufficient forage was not being collected for the horses, and that by these continual affrays the march was being greatly delayed so that there was danger that they might not be in safety before the first heavy fall of snow, gave orders that foraging parties were not to proceed in strength of less than one cohort, nor were they to proceed more than one thousand paces from the main body, and that they should retreat whenever threatened even by a small party of the enemy, and that all were to see to it that the march should proceed as rapidly as possible. When these measures had been taken the army advanced more rapidly so that after ten days coming to a place named Quadrivium, and having chosen a place for winter quarters, it fortified itself for the winter.

3. The prince, who had been thrown by his brothers into the well, but had by good fortune fallen safely on to a bed of leaves and sand since the well was dry, and had been rescued from this predicament by his friend the fox, after changing clothes with the beggar who sat at the palace gate, and keeping his place there for several days, saw the daughter of the king pass under the archway. When he saw the daughter of the king the charm which lay over the palace and which had rendered every one until then sad and mournful so that the musicians could not play for grief, nor the servants speak for tears, nor even the birds in the trees sing, was immediately broken. Because of this sudden magic change and because every one suddenly began to laugh and smile and because the princess herself felt



happy and gay once again, she suspected that the beggar, who had now risen from his seat and was standing before her, must be other than he appeared. As she gazed at him and wondered at the familiarity of the eyes and the expression, though the long flowing hair and the unkempt beard were strange, and as she wondered why some vague haunting memory of happiness was connected with those half familiar features, the prince, who could no longer restrain his impatience, casting off his disguise said to her "Princess, do you know me now?" The fox seeing that the schemes of the wicked fairy who had endeavoured to kill the prince were finally frustrated, and knowing that the good work which he had been set to do as a penalty for his past misdeeds was now accomplished, after crawling to the feet of the prince and asking him to strike off his head, with which request the prince very unwillingly complied, suddenly was released from the spell which had lain on him and became a man.

## CHAPTER III

### THE PARAGRAPH

A PARAGRAPH is a group of sentences ; it is a section of the subject. For example the subject of the essay is the life of King Edward VII.

Part 1 is introduction. It may be one paragraph. If there are several separate thoughts in the introduction, *e.g.*

1. The state of Europe at the time ;
2. The task lying before King Edward ;
3. His special qualifications for it ;

then each of these will be a separate paragraph.

Part 2.—The birth of King Edward. Here again there may be several separate thoughts to be dealt with.

1. His mother—a brief account.
2. His father—a brief account.
3. The place where he was born.
4. The events of the year in which he was born.

The arrangement of matter in Parts and Sections will be dealt with in a later chapter. In paragraphing there are not many rules to give.

#### Two rules.

1. Always “indent” a paragraph.

Do not write in this way so that the first word of the first line of the paragraph comes over the first word of the second line.

Write in this way so that the first word of the paragraph is set back a little—about half an inch is enough. But there is no harm in indenting more deeply.

2. Never start a paragraph with a conjunction ; *e.g.*

But the people were unwilling to accept the promises of the nobility.

**Paragraph headings.**—A paragraph should deal with one small and separate portion of the subject only. Do not mix together two separate matters in one paragraph, *e.g.* the parentage of King Edward and the place of his birth. Decide what subject you will treat in the paragraph ; keep to that subject. When it is finished with, start another paragraph and deal with something else. Care in paragraphing results in clearness of thought. It is a very useful practice to put at the top of each paragraph a short “heading” stating the subject. This prevents digression ; *e.g.*

#### TEA.

##### *Conditions necessary.*

The main condition necessary is a dry soil. Tea does not require richness of soil. Sand where little else will grow is very suitable. But the earth must be free from water. The rain should run through it and flow away rapidly. Hence tea is usually grown on the hill side.

##### *Pests.*

The greatest difficulty of the planter lies in the protection of his plants from their numerous enemies, etc., etc.

When the subject is being treated very briefly, as in notes of a lecture, synopsis of a book, plan of an essay, précis, Paragraph headings should be given. In ordinary writing where the matter is not so concisely dealt with, Section headings are more usual. Thus in the life of King Edward if paragraph headings were given they would be—

*The state of Europe.*

*The King's task.*

*His qualifications.*

*The King's father.*

*The King's mother.*

*His birthplace.*

Etc.

Such headings would be used in notes or in a very brief account. But in an essay for leisurely reading these headings would break up the substance too much and interrupt the reader. It will be better to use Section headings :—

*Introduction.*—Several paragraphs will come under this heading—about the condition of Europe, about the King's task, etc. The paragraphs would not be given headings.

*The Birth of King Edward.*—If it is desired to make the arrangement of the matter specially clear Paragraph headings may be given as well as Section headings. In this case the Section headings should be set further to the left and should be printed in capital letters. The paragraph headings will be further to the right and will be underlined. Thus—

#### INTRODUCTION.

##### The Condition of Europe.

At the time of the birth of King Edward VII. the position of England so far as foreign affairs were concerned was comparatively secure. The main difficulties which faced the statesmen of the day were social problems etc., etc.

##### The King's Task.

These new threats from abroad had to be met. The alliances of England were based upon an obsolete idea of our foreign relations, a fresh and closer understanding with France, etc.

##### His Qualifications.

King Edward had all the qualities which would endear him not only to his own people but also to foreign nations. He was a typical English gentleman, etc., etc.

#### THE BIRTH OF KING EDWARD.

##### His Father.

Ftc., etc.

**Number of Paragraphs.**—Is it better to have many paragraphs, or few ?

In certain cases paragraphing is very difficult ; for example in a story, or in a description. The argument is naturally not clearly divided into separate sections. Indeed any attempt to make such divisions would quite spoil the effect of the piece. In such cases should the paragraphs be many or few ?

The answer is Many. A solid mass of print is always discouraging to the reader. It suggests a long way to go without any chance of a rest. In a piece which is intended to please and relax such a suggestion would be most unfortunate. Hence when in doubt give an extra paragraph.

There is, of course, a moderation in all things. If the page is broken up into nothing but single sentence paragraphs, the whole utility of the process is lost. A rest is pleasant ; too frequent rests are merely annoying. We all know what it is to walk with a person who stops and pants after every few steps.

**Grammatical Paragraphs.**—There are certain occasions where, by the rules of grammar, a paragraph must be given.

1. Wherever, in writing a conversation in Direct Speech, there is a change of speaker.

*Example.*—" I insist upon going," said Brown.

" It would be useless," replied his friend. " You are safe where you are. Once outside the shelter of this building your life is not worth a moment's purchase."

" Aye—that may be. But dying here I die a trapped rat. Out there——"

" Out there, a rat running for cover and more certain of its fate than if it possessed the courage of patience and quietness."

(Not " I insist upon going," said Brown. " It would be useless," replied his friend. " You are safe where you are. Out there your life is not worth a moment's purchase." " Aye—that may be. But dying here I die a trapped rat. Out there——" " Out there, a rat running for cover and more certain of its fate than if it possessed the courage of patience and quietness.")

Notice how difficult it is in this second version to discover

which sentences are said by Smith and which by his friend. Whereas in the first version it was quite clear. This is the reason of the rule.)

2. Wherever a quotation is made. This, of course, is practically the same as the first rule, for a quotation is a change of speaker. Instead of the author of this book, some other author speaks.

*Example.*—The Examination is chiefly undesirable for this reason, that it causes superficiality of knowledge. A mere smattering of a subject is sufficient to satisfy the setter of the test ; but, as says the poet Pope—

“ A little learning is a dangerous thing.”

It leads so easily to the assumption that this “ little learning ” when in the Matriculation, the Intermediate and the B.A. it is

“ Thrice tested now and thrice confirmed,”

is after all no smattering, no sip but a “ deep draught of the Pierian Spring.” The successful examination candidate is encouraged to think himself omniscient.

Notice that in the last line but two there is a quotation, but it has not been given a separate paragraph. The reason is that it has been embodied in the sentence. Since it is only a few words it is not worth making a great fuss of it, hence it is assimilated into the construction of the sentence. In doing this it has been necessary to alter the quotation itself. The original is “ Drink deep . . . of the Pierian Spring.” This method of quotation is by far the neatest and most effective. A long verse quotation totally breaks the rhythm of the author’s prose and at the same time breaks the reader’s chain of thought. Either the reader misses it out, or else, if he reads it, he reads it for its own merits and quite forgets about the author who quotes it. Avoid the formal quotation ; never use it unless you require the support of the author as a witness for some statement. As for example :—

There appears to be some future for the manufacture of articles made of aluminium. Mr. Chatterton, an acknowledged expert, says—

“ The prospect for the aluminium industry in Madras is

very bright. All that is needed is a little courage and initiative on the part of the local capitalists."

The history of the enterprise——etc., etc.

Poetry does not as a rule state facts, nor is it a mine for statistics; poets are not usually "acknowledged experts." Hence the formal poetical quotation is ruled out almost altogether. I can think only of two possible occasions where it would not be misplaced.

(1) In writing a criticism of a poet it is necessary occasionally to quote from his works in support of some statement regarding his peculiarities of style, etc. This practice can be much overdone and too many so-called criticisms are merely bad curries of a dismembered author.

(2) In writing an examination paper it is sometimes desirable to impress upon an examiner one's verbal acquaintance with an author, or with many authors. This again may be overdone, for examiners are fairly intelligent persons; cases have been known of persons cramming up excerpts from Bohn's "Dictionary of Quotations" with a view to proving in the examination hall their acquaintance with the breadth and length of English literature. Probably the examiners have heard of these cases.

The "running" or "assimilated" quotation is much better. Instead of insulting the reader by suggesting that his ignorance requires a full excerpt, it flatters him by merely referring to the passage as if he were sure to know it. Instead of reproducing verbatim and probably spoiling by giving out of its setting a passage which the reader will, if he has any interest in it, search out for himself, it merely gives a taste of the passage and thereby makes more certain of setting the reader in the quest of the remainder of it,—the true function of a quotation.

Two rules are to be observed in making such quotations.

(1) Do not quote more than a few words at a time and these not a grammatical whole. String these broken morsels together in a grammatical frame of your own.

(2) Always make a few insignificant alterations in the

minor words of the quotation so as to blend it into your sentence.

*Example.*—The passage to be quoted is the speech which Mr. Gladstone spoke into the phonograph.

“Your great country is leading the way in the important work of invention. Heartily do I wish it well; and to you as one of its greatest celebrities allow me to offer my sincerest good wishes and earnest prayers that you may live long to witness its triumph in all that appertains to the well-being of mankind.”

We refer to it thus in an essay on the “Phonograph.”

The invention aroused much interest. Mr. Gladstone was shown a machine and asked to make a record of his voice. He did so. America, he said, is “leading the way in the important work of invention.” He gave his hearty good wishes to it, and for Mr. Edison as one of its greatest pioneers, he prayed that he might live long to witness the triumph of his land “in all that appertains to the well-being of mankind.”

Verse may be treated in the same way, but particular care should be taken to break up the metre.

*Example.*—In an essay on Chaucer.

“Chaucer like most poets wrote most of his best work under the inspiration of romance. Often the ladies to whom he addresses his poems are of high degree. But the fervour of the poet suggests that the high name may conceal some other personages of lower estate and nearer to the poet’s heart. ‘My word, my work,’ he says, are so closely knit with his lady that ‘as harp obeyeth to the hand’ and sounds all that the musician’s fingers wish to express, so might she bring ‘out of his herte such voice right as she list to laugh or pleyne.’ One cannot but doubt whether the ‘lady sovereign’ was entirely the high lady whom the poet flatters. Might not the poet have combined with the necessities of court etiquette some satisfaction of his own personal longings? No doubt she—the other—smiled and understood.”

The original quoted is (modernized).

“My word, my work is so knit in your band  
That as an harp obeveth to the hand



And maketh it sound after his fingering,  
 Right so may you out of my heart bring  
 Such voice right as you list to laugh or pleyne.  
 Be you my guide, my lady sovereign."

In conclusion, when you make quotations, let them be inconspicuous, unless there is a very real and definite necessity for drawing attention to them. Do not quote too often. Walls are given echoes but men are given tongues of their own.

*Exercise 1.—Divide into paragraphs the following. Also supply headings.*

(a) The report of the Calcutta Meteorologist, dated the 27th instant, at 8 a.m., is as follows :—In Assam Cherrapunji had 2 inches of rain, Dibrugarh  $\frac{3}{4}$ , Gauhati, Shillong  $\frac{1}{2}$ . The sky is moderately clouded. Mean temperature was about normal. Humidity is about normal. Rampur Boalia in North Bengal had  $1\frac{1}{4}$  inches of rain, Cooch Behar  $\frac{1}{4}$ . The sky is moderately clouded. Mean temperature was about normal, Humidity is about normal. In South-East Bengal Barisal, Noakhali, Cox's Bazar had 1 inch of rain, Narayanganj  $\frac{3}{4}$ , Mymensingh, Faridpur, Chittagong  $\frac{1}{2}$ , Comilla  $\frac{1}{4}$ . The sky is moderately clouded. Mean temperature was about normal, Humidity is about normal. Of cities in S.W. Bengal Calcutta had  $4\frac{1}{2}$  inches of rain, Burdwan 4, Bankura  $2\frac{1}{2}$ , Midnapore  $1\frac{1}{2}$ , Asansol 1, Krishnagar  $\frac{1}{2}$ , Berhampore  $\frac{1}{4}$ . The sky is heavily clouded. Mean temperature was in slight defect. Humidity is high. Chapra in Bihar had  $2\frac{3}{4}$  inches of rain, Patna 1, Arrah  $\frac{3}{4}$ , Gaya, Purnea  $\frac{1}{2}$ , Motihari, Darbhanga  $\frac{1}{4}$ . The sky is moderately clouded. Mean temperature was in slight defect. Humidity is high. In Chota Nagpur humidity is high. Purulia had  $1\frac{1}{2}$  inches of rain, Daltonganj  $1\frac{1}{4}$ , Hazaribagh  $\frac{1}{2}$ . The sky is moderately clouded. Mean temperature was about normal. Rainfall in Orissa was scanty. The sky is heavily clouded. Mean temperature was about normal. Humidity is about normal. Rainfall was fairly general over North-east India yesterday, except in Orissa. It was fairly heavy near Calcutta where a fall of  $4\frac{1}{2}$  inches was reported, but light to moderate elsewhere. Rainfall is likely again to be widespread during the next 24 hours. Moderately strong

winds are blowing in the north-west angle and along the Orissa coast, the Sandheads reporting a moderate south-west wind with a moderate sea.

(b) A general meeting of the *Anjuman-I-Urdoo*, the chief aim of which is the advancement of Urdu literature in Bengal, was held in the Hall of the Moslem Association, Baniapukur, on Saturday. Prince Golam Mohammad Shah, of the Mysore family, presided. There was a fair gathering. The President in his inaugural speech dwelt upon the utility and necessity of diffusing the Urdu language in this province. He spoke as follows: "Calcutta is still the premier town of India and an important port of Bengal. It is a cosmopolitan city of numerous castes and creeds and presents a wide field for the cultivation of various languages. A foreigner or an Indian sojourner alighting at Howrah station is first accosted in this language, and as he passes through the busy part of the town he cannot fail to realize the utility of the language which supplies the chief vehicle through which he can express his ideas and exchange his views with the congress of races which inhabit the town. It is in this city where such popular Urdu books as the *Bagh-o-Bahar* and *Mahfil-i-Arayesh* were written. It is this city which gave birth to a race of distinguished Urdu scholars, the survivors of whom are still to be found in the genial personality of such cultured men as the Hon. Nawab Sir Syed Shamsul Huda and Nawab Sayed Mohammad." After the presidential speech an executive committee was formed to carry out the aims and objects of the *Anjuman*.

(c) The other day I had a rather important conversation with a well-known author. We were discussing his next contribution to the NOVEL, and he had got as far as saying that the hero would be a rising young barrister, when I pulled him up. "Why isn't he in the Army?" I demanded. "If you had said you wanted a war story—" he began. "I don't," I retorted. "But I want a realistic story. And if you are giving me an English setting and you ignore war conditions, you will be describing an England that does not exist—you will strike a note of unreality at the start." This is how the discussion started. It ended with the main question still unanswered, which is—do you like best stories that are written on the assumption that we are not at war, or those that reflect

actual, present-day conditions? Personally, I am all in favour of the realistic, up-to-the-minute story. But it has certain difficulties. Of course, there is still a lot to be done with men of all ranks on leave. Even so, in order to sustain the NOVEL's reputation for variety, I think I shall have to give you a few pre-war stories now and again. Anyhow, do please give me your views on the subject. When you have read the opening chapters of Miss Beatrice Grimshaw's splendid new story, "Nobody's Island," let me recommend you to turn to "The Conversion," by Mr. F. E. Baily. If you are a regular reader of the NOVEL you will remember Mr. William Le Queux's "The Sign of Silence." I am sure that you will be delighted to hear that a splendid series by this gifted writer is now running in the ROYAL MAGAZINE.

*Exercise 2.—Write sections with paragraphs, and headlines both to sections and paragraphs, according to the following notes:—*

Preservation of health in India. Chief diseases may be classified as due to food, to the mosquito, to heat. With regard to food, water should be boiled, also filtered. Milk should be clean. Clean cooking arrangements necessary. Meat is very dangerous if not fresh. Flies are very dangerous. Wire gauze covers should be used. In hot weather food should be moderate, light, simple. A heavy meal during the heat of the day is to be avoided. Fever— the mosquito net, the use of quinine, cleanliness in the surroundings of the house. Heat— the use of the solar topi. The neck should be protected. Sun glasses. The dangers of the punkah.

*Exercise 3.—Write sections and paragraphs, the sections only with headings.*

In town planning main objects are health, beauty, convenience. For health wide streets, destruction of slums, squares for recreation. For beauty well laid out streets, control of design of buildings fronting on the road, squares. For convenience, specialization of certain areas for certain purposes, e.g. shopping quarter, amusement quarter, business quarter, well designed main thoroughfares with systematic branch roads.

*Exercise 4.*—Work the following quotations into prose paragraphs, as if they were portions of an essay on the subject named.

*Subject.*—Joint Family System.

Let the household hold together  
Though the house be ne'er so small.  
Strip the rice husk from the rice grain  
And it groweth not at all."

*Subject.*—The Medical Profession.

Death that must come, comes nobly when we give  
Our wealth and life and all to make men live."

*Subject.*—Neglect of Hygiene in the early growth of modern cities.

Sickness and anguish, bonds and woe  
Spring from wrongs wrought long ago.

*Subject.*—Poverty, Poor Laws and charity organisation.

As Hari's name or Hara's,  
Spoken, charm sin away ;  
So poverty can surely  
A hundred virtues slay.

*Subject.*—A biography (any suitable personage from the list in Chapter V).

He who does and thinks no wrong,  
He who suffers and is strong,  
He whose mercy all men know,  
Into heaven such do go.

*Subject.*—Improvement of Agriculture.

Ha, Ha, soil-tiller, how goes the world with you ? Doth the  
earth do you its due ?  
Day follows night for you. Sunshine is bright for you. God  
made the world but for you.

## CHAPTER XV

### SPELLING AND PUNCTUATION

BEFORE passing on to treat of the design and writing of essays, descriptions and stories here, I wish to make a few remarks on the above rather elementary subjects.

**Spelling.**—By the time a student reaches the stage of essay writing as treated in a book of this kind it is usually assumed that he is able to spell. It is assumed but in many cases it is assumed wrongly. There are many educated persons much older than College students who do not spell correctly. This to a large extent can be avoided.

The first thing to remember in improving spelling is NEVER SPELL a word wrongly. If in doubt look it up, but never leave the smallest chance of writing a word incorrectly. As you are aware the mind learns by repeated impressions. Say a sentence several times and it is remembered. Draw a map several times, and it is remembered. Write a word correctly several times, and it is remembered. AND write a word INCORRECTLY several times, and it is remembered. Memories are very easy to make, very difficult to efface. We all know to our cost how hard it is to forget. It is a well-established fact that it takes far more time and trouble to get rid of a wrong idea once thought of than to get the original right idea. If it takes 100 seconds to learn how to spell Beautiful when the word is met for the first time, then it takes at least 250 to make certain of the correct spelling after once writing it incorrectly. Hence, old as you are, and learned, if you ever hesitate about the spelling of a word DO NOT write it in several ways to see which looks best, DO NOT make a guess and hope it will be right, but look it up and write it correctly. To make certain of fixing it you may write it two or three times on a scrap of paper before finally setting it down.

One more word about spelling. The chief cause of disease is diet : the chief cause of bad spelling is bad writing.

An untidy sum in Arithmetic is usually wrong, an untidy page in an essay nearly always contains spelling mistakes. Bad handwriting and bad spelling are sisters. Always write carefully and clearly. It does not come slower in the end. For a day or two the good handwriting causes delay. But very soon it becomes as easy and as quick to write well as to write badly.

Use good paper. The little required makes hardly any difference in price, whereas a good clear hand is worth many rupees per month in subsequent life. Use ink whenever possible. If pencil must be used, use a well-pointed one. Leave plenty of space between the lines. Keep a straight margin. Indent the paragraphs. Avoid heavy and blotted corrections which disfigure the page.

**Commas.**—Certain stops are to be encouraged, certain are to be avoided. If the grammar books were strictly followed the printers would run short of commas. Commas are a useless nuisance. Always avoid them as much as possible. In giving a list of words they must be used.

“He brought rice, dal, fruit, some cloth and a few sweets.”

Notice there is no need of a Comma before the final “and.” The “and” takes the place of a Comma.

In marking off clauses of any length or complexity a Comma is necessary.

“Because he had failed, because he felt himself disgraced he did not return home.”

The best test of whether a Comma is needed is to try the sentence without one.

“Because he had failed because he felt himself disgraced he did not return home.”

Here it looks as if he failed because he felt himself disgraced, *i.e.* hence a Comma is needed. But I doubt the necessity of one after “disgraced.” If in doubt miss out the Comma; when you come to revise you will notice if the sentence is not clear through its absence.

(Stops a crutch.)

Stops should never be made into crutches for helping a bad sentence out of obscurity. They should be as few as possible and those quite indispensable.

**The Semicolon.**—The Semicolon is almost as dangerous as the Comma, though its temptation is more insidious. A full stop marks a period. Inside that period nothing but commas can be used. Now we said that the chief fault of style is involution of sentences. Sentences become involved owing to the use of subordinate clauses. The Semicolon marks off the subordinate clause. The wherefores and whereases are always preceded by Semicolons. When a writer has not the courage to use a full stop he compromises with a Semicolon. Avoid them: if the sentences are parallel and independent but closely joined in sense, use a colon, otherwise let it be a full stop.

**The Dash.**—This is another stop to be used with discretion. There is no harm in its deliberate use—no harm at all. It is used for marking off parts of the sentence which are not a part of the regular construction, *e.g.* in the previous sentence “no harm at all” is a repetition of the subject, a quite irregular excrescence in the sentence. It marks also a break of construction.

“There might be— No, I refuse, I shall not permit it.”

These two occasions are most common in informal conversational speech, or in the actual record of a conversation. Hence it is in such forms of writing that the dash may most legitimately be used. Excessive use is undesirable, for excessive breaks in construction are not to be sought after. They tend to be annoying to the reader. The chief danger of the stop lies in the fact that it offers an easy way out of a hopelessly involved sentence. It is used also by the shifty where they are not quite certain which of the ordinary stops to write: they put a dash as if it might stand for anything. The dash should never be used where any other stop can possibly be employed.

There are two special uses of the dash.

(1) Instead of a bracket where the enclosed portion is very brief, *e.g.* instead of

He (Mr. Smith) said that he would not consent,  
it is better to write—

He—Mr. Smith—said that he would not consent.

“ Mr. Smith ” is a break in the construction.

(2) Before making a quotation or giving a list the sentence must sometimes be broken off. Here a colon and dash are written, thus :—

As the great poet says : —

“ We are but shadows, and our life is rounded in a sleep.”

He bought the following articles : —

One bicycle, two light waggons, one lorry.

The following candidates have passed the examination in  
Physics :—

Satis Ch. Ghosh.

Surendra Nath Dutta.

Bejoy Nath Haldar.

The last stop against which I wish to warn you is the

**Exclamation mark.**—This should never be used in order to add force to a sentence. If a sentence is already forcible it may demand an exclamation mark. Thus—

“ You said that ! you told him my inmost secret, which I have concealed for years and revealed to you only on your most solemn oath. You told him ! ”

Here an exclamation mark is really essential. Note however that none is used in the second sentence. It might be used but is not really needed.

The following shows how the exclamation mark should not be used—as an explosive attached to the tail of a quite ordinary and harmless phrase.

The country was beautiful ! A bright sun was shining in the bluest of blue skies ! You cannot imagine how bright everything looked !



Such a use of the stop suggests the excitement of a neurotic, hysterical person. That is just what should be avoided. Do not shout when there is no need to, then when you do shout you will be more likely to be listened to.

**Neglect of Stops.**—Certain stops are habitually neglected. These are—

(1) The second half of a bracket. One is very apt to forget it.

(2) The mark of interrogation (?).

(3) Inverted commas in direct speech. Even if the writer remembers to begin them, he often omits to close them again.

(4) When making a foot-note be certain that the asterisk is filled in in the text as well as in the note.

In conclusion—

(1) Look over a piece once written solely with a view to the punctuation, and more with a view to cutting out useless stops than putting in new ones.

(2) Keep a clean well-written page and serious omissions in punctuation are almost impossible.

*Exercises.*—1. Cut out the unnecessary stops in the following passages :—

## HUMOURS OF THE ZOO

### BIG BIRDS

[For “*The Statesman*.”]

The Ostrich, has wasted more of my time, than any other of the two thousand birds in the Zoo! I want to see him waltz. I have read, on high authority, that he loves waltzing, especially, when he is young; but, whether he is too old a bird, when he reaches India, whether the climate of Calcutta depresses him, as it well may, or whether I have simply been unfortunate, I do not know: but, I cannot claim to have seen him waltz.

I have seen him stalk up, and down, up, and down his enclosure with spruce, military swagger; and I have wondered, why the Germans didn't cultivate the ostrich-step instead of their senseless goose-step. I have seen that trot of his, which,

in the desert licks up the miles like fire : and makes him the fastest goer, in the animal kingdom. I have seen him do some graceful, curvetting and high stepping. I have seen him and a fellow male wreathing necks again, and again, with what significance I could not tell ; I have seen him raising, and fluttering plumes, and wings in fine style, before his admiring mate. I have heard his usual hiss change into a deep-throated boom in the mating season ; but to see him waltz, has been denied me—perhaps some of my readers have been more fortunate.

#### HIS AUNT AND COUSIN.

In the next enclosure, to him, lives his little maiden aunt, the emu, so soberly, yet tastefully, dressed, so prim, precise, proper, and dignified, in all her ways, so fond of bridling. The only thing about her, that is not quite maiden-auntly, is her stride, but, perhaps, in a young, booming country, like Australia, even a maiden aunt may be forgiven for having a stride, especially in these days of hockey and cricket for girls.

2. Punctuate the following passages as economically as possible :—

#### SPIDERS' WAYS

For three days from Gauhati to Goalundo I was the only passenger so I made a further study of my interesting little friends the spiders. Some were nocturnal and some diurnal so I was kept busy all the time and the monotony of solitary confinement was mitigated.

On Easter Sunday soon after sunrise when all the gentle snarers had gone home to rest from their labours I was amused and interested in watching a male *Attid* jumping spider which I name "Nimrod". The *Attidæ* are hunters and depend not on any snare but on their clever stalking and their fierce rush.

"Nimrod" had chosen for the scene of his operations a very likely spot for game namely the rounded corner of the deck-house where the sun shone full on one side leaving the other in the shade. He had the advantage of either sun or shade so that he could lie in wait for his prey and by a short patrol command a view of either front and watch for insects coming to bask in the sun. He was very alert and presently he "spotted" a small insect in the shade half a yard away. He ran low and swiftly to within two inches and waited a bit

then with a sudden rush seized his little victim and gobbled it instantly. Coming back on to his sunny beat he waited and presently a little brown ant came blundering on right into his presence. "Nimrod" made a feint at him, stopped, then another and stopped again evidently in disgust. The ant then ran off at a great rate, evidently glad to get away.

### THE BIRD

#### AN OUT-DOOR LESSON

Harish: Do you see that tall tree? Ganga: Yes, I see it. H: There is a bird sitting on one of the branches. G: Yes, I see it. It is a very small bird. H: What is it doing? G: It has got a piece of grass in its beak. I think it is building a nest in the tree. H: See, it is flying away. G: Yes, and now it is coming back with another piece of grass in its beak. H: How hard it works. G: Yes, it works very hard. And when the nest is finished it will lay three or four eggs in it. And after some weeks little birds will come out of the eggs. H: That will be very nice. I shall go to look at them. G: Hark, how sweetly it sings. H: Yes, I think it is very happy. G: Yes, but do not go now. H: Why? G: Because you will frighten the little bird and it will leave its nest. H: Very well, I will wait till the little birds come out of the eggs.

## PART II—THE SUBSTANCE ESSAY

### CHAPTER V

#### THE LIFE AND THE DEVELOPMENT

**Planning an Essay.**—Before starting an essay, whether it be an impromptu production (as in the examination hall) or a formal task for which preparation is allowed, it is necessary to set out the subject-matter in order.

Setting the matter in order is not merely a matter of arranging the facts in chronological sequence, or of linking the ideas in an order of consequence. The ideas must be arranged and grouped. The essay must be divided into definite compartments, or sections, just as a house has entrance hall, central court, back entrance, etc.

The great thing to remember in this connection is to draw out these main sections before ever thinking of the matter to be put into them. Do *not* collect the facts and then group them; get the grouping and then collect the facts to fit into it. This seems very curious advice. There is a reason for it. If the materials are collected first it is very likely that many facts will be noted down of which no use will be made, whereas many facts and ideas which will be necessary may not be collected. If the broad outlines are first decided upon the facts can be collected so as to fit into them. Moreover in the process of collection the work of more detailed arrangement will also be taking place almost automatically.

**Fixed Types of Scheme.**—Essays may be divided into certain definite types. For example—

1. The Life (or Development).
2. The Pro and Con.
3. The Abstract Subject.
4. The Technical Description.

Those types which are grouped together (*e.g.* the Life or Development) can be conveniently fitted into the same form. Four forms only will be required. Into one of these forms most if not all of the ordinary subjects can be fitted.

It is not intended that the forms should be absolutely rigid. Variation may always be made if there is a definite reason for it. But it is better as a rule to stick to a fixed form, for practice in one form gives ease and perfection and relieves the mind of thinking out a special arrangement on each occasion.

### The Form of the "Life."

The form is :—I. Antecedents.

- II. 1. Preparation.
2. Achievement.
3. Success.

- III. 1. Cause.
2. Result.

We write the lives of important people. They are of interest for their influence on events of the time and afterwards. The first thing to be done in writing a life is to give a brief sketch of the state of affairs *before* the subject came on to the scenes.

Hence the first section in the essay—whether it be a life of Napoleon or of Arnold of Rugby or of Vidyssagar must be "*Introduction.—The state of affairs previous to the advent of X.*"

For example—We are writing a life of the poet Gray. His dates are 1716–1771. This is the height of the classical period of English literature. Previous to it we have the Restoration period, after it the Romantic revival. We have to explain then that Gray lived—

*after* the energy of the Shakespeare period had passed away,  
*after* even the false energy, the license and spurious sparkle  
of the Restoration, had vanished,  
*before* the revival of energy seen in the Romantic poets  
had come.

He lived in an age when classic models were rigidly followed, when more thought was given to form than to substance, when the noblest study of mankind was man, and a poet found in nature no inspiration.

This is *Introduction*. It tells the reader whereabouts the subject of the essay stands in history and hints at the keynote of the essay—viz. what the man had to perform and how he performed it.

*The Life*.—The centre of the essay, the actual narration of events falls into these parts.

- (1) Preparation. How far the man's birth and up-bringing affected him and his power of doing the future work.
- (2) The work itself. The period of main activity.
- (3) The period of success (or failure).  
The actual result of the work.

In section (1) we take the following notes for our reading:—

Birth 1716.

(a) His mother's connection with Eton College.

(Her two brothers were teachers there.)

(b) His mother's sister was married to a lawyer living at Stoke Pogis—where is the churchyard which forms the subject of Gray's famous *Elegy*.

Gray's father was a somewhat useless man. Gray owed everything to his mother.

1727–1734.

(c) At Eton College he was “prepared” for his life-work by the friends he made, viz. Walpole and West. West a minor poet, but a very sympathetic and encouraging friend. Walpole the chief patron of the new school of poets who made the first beginnings of the revolt against formalism. Walpole in his novel “*The Castle of Otranto*” started the “Wonder School” of novelists who were the literary ancestors of Scott.

(d) 1734–1738. Cambridge. Few congenial friends. Formal atmosphere.

(e) 1738–1741. Gray toured the world with Walpole. There was a quarrel between him and Walpole—largely Walpole's fault. The quarrel was subsequently made up.

## 2. The period of achievement.

1742. Gray returned to England after the quarrel and spent the winter at Stoke Pogis. There he wrote—

Ode on the Spring.

Ode on a Distant Prospect of Eton College.

Sonnet on the Death of West.

Hymn to Adversity.

He began the Elegy in the autumn of that year.

West died in that year.

These poems are "the first note of protest against the hard versification of the Augustine period of English poetry."

Winter 1742. Gray went into residence at Cambridge; graduated 1744.

1745. Gray and Walpole made up their quarrel. Walpole published Gray's poems at his private press in 1748.

1749. Gray's aunt, Mary, died at Stoke Pogis. Hence Gray finishes the Elegy. Published by Walpole 1750. Quoted by Wolfe 1759.

1753. Journey to Durham to see Wharton. There Ode to "Pleasures arising from Vicissitude."

1745. The "Progress of Poetry" finished and sent to Warburton.

1755. "Bard" begun, not finished till 1757, when inspired by Parry the blind musician.

1757. Pindaric odes.

*Period of Success.*

1757. Offered Poet Laureateship. Refused.

1762-66. Travelling in north of England,

1768. First complete edition by Dodsley.

Made professor of Modern History at Cambridge.

Tour in Lake District.

"A soft and purling sound is heard of streams  
inaudible by day."

1771. Tour in west of England.

Death.

## CONCLUSION.

*Causes of Sterility.*

(1) Unfavourable atmosphere.

(2) Lack of really sympathetic friends.

(3) No compulsion to work.

(4) Lack of will. This also prevented him founding a school of imitators.

### *Results.*

**Writing it out.**—"Writing it out" does not consist in expressing at inordinate length what has been expressed with reasonable shortness in the notes. It consists merely in filling in the extra details which were not worth entering in the notes because they are already very familiar. It consists also in making sentences grammatical, and welding the various parts of the essay together into a whole.

I will write out the essay to illustrate this point.

### *The Poet Gray*

Gray was born in 1716 and died in 1771. His dates fall therefore in the centre of the age of prose, if anything rather to the close of it. Pope was near his death when Gray, then a man of only twenty-nine, met him. The life of Gray fell in the latter period of the classic age, the period dominated by "The Great Bear"—Samuel Johnson. Johnson was seven years the senior of Gray.

Thus it is seen that Gray's life falls just at the "darkest hour which comes before the dawn." Had he been born half a century later he would have met Scott, Wordsworth, Byron.

The age in which he lived was under the influence, in verse, of Pope; in prose, of Johnson. Of its production in verse hardly a tithe has survived. The famous poets of that day are not even names in this. Of its prose much has lived—Johnson, Smollett, Fielding, Goldsmith, Burney survive. Gray was not a prose writer. He was a poet; and he was born in an age of prose.

### *The Early Life of Gray.*

Few men owed more to their mothers than Gray. Philip Gray, a scrivener, lived on his wife's income. Mrs. Gray was a Miss Dorothy Antrobus. She kept a milliner's shop in Cornhill, London. It is said that the courage of



Mrs. Gray in opening a vein in her own hand to relieve the blood pressure at the moment of birth, saved the poet's life. It was Mrs. Gray's association with Eton, through her two brothers who were serving as teachers there, which led to the poet's connection with that school, to which his most famous ode is addressed. It was Mrs. Gray's sister with whom the poet stayed at Stoke Pogis, where he wrote the even more famous elegy.

Gray was born at the house in Cornhill in December 1716.

### *School and College.*

Most poets have been unhappy at school, but have found the years spent at the university the happiest of their lives. Gray's case was the opposite. At Eton he met the two greatest friends of his life—West and Walpole. West was his most sympathetic critic; Walpole his most generous friend, and publisher at his own private press of the first printed edition of his poems. At Cambridge Gray did not find the atmosphere congenial. He writes to West in December, 1736, saying that he finds the lectures uninteresting, and mere hindrances which keep him from his favourite classics. Cambridge is the great seat of mathematical learning; Gray had little taste for this science. "It is very possible," he says, "that two and two make four, but I would not give four farthings to demonstrate this ever so clearly." He found no very congenial friends, no great model to influence him. There was none who inspired him with any ambition of being like him.

At this critical period of life Gray learned one thing. His letter from Burnham, written in his college period, shows his realisation of the beauty of nature. It is the first herald of that re-discovery of nature which is the main mark of the Romantic Period.

### *Tour.*

In 1738 Gray went on tour of the world with Walpole. They visited France and Italy. In 1741 a quarrel occurred between the two friends at Reggio, and Gray returned home.

Perhaps this tour of the world, following closely the tracks which Milton had trod just one hundred years ago, completed in the poet the development of his feeling for natural beauty. During the tour Gray wrote practically nothing, but the year which followed his return (1741) was the most productive of his life.

*The Period of Production.*

In the summer of 1742 Gray stayed at Stoke Pogis. There he wrote his "Ode to Spring," and the "Ode on a Distant Prospect of Eton College." He sent the Ode to Spring to West for criticism. It was returned to him unopened, for West was dead. Gray's sonnet on the death of his friend tells the depth and intensity of his sense of loss :—

"I fruitless mourn to him who cannot hear,  
And weep the more because I weep in vain."

Perhaps the same loss was partial inspiration of his "Hymn to Adversity" written in the same year. These poems were the "first note of protest against the hard versification of the Augustan period of English poetry."

In the winter of 1742 Gray went into residence at Cambridge, and graduated in 1744. In the following year the quarrel with Walpole was ended, and three years afterwards Walpole published a small edition of Gray's poems (1748).

The death of Gray's aunt, Mary, inspired him to complete the Elegy, which was published—again by Walpole—to save it from introduction to the world in the "Magazine of Magazines." The poem immediately became popular. General Wolfe quoted it on his way to the capture of Quebec.

In 1753 while on a visit to Dr. Wharton the "Ode to Pleasures arising from Vicissitude" was written. Next year "The Bard" was begun, but not finished until the

genius of the blind musician Parry gave to the poet fresh inspiration.

### *The Period of Success.*

Few poets have achieved fame and recognition on so small an output. In 1757 the Poet Laureateship was offered to Gray, but he refused it. In 1768, shortly after the first edition of his works was published by Dodsley, Gray was made Professor of Modern History at Cambridge, a purely honorary post. He spent most of the remainder of his life travelling in the North and West of England in many of the scenes subsequently so dear to the poet Wordsworth.

### *Conclusion (Causes).*

Gray was undoubtedly a poet. This is more than can be said of many of the then famous versifiers of his age. It is doubtful whether even Pope was really a poet. In Gray we find the two chief distinguishing marks of genuine inspiration—a deep and emotional appreciation of natural beauty, a desire to express too powerful to be restrained into over-nicety of form. Gray insisted on freedom of form. He refused to be tied down to the heroic couplet “dragging its slow length along.” His Pindaric ode is sometimes formless in its versification, but it always shows an attempt to make the form follow the idea, not the idea the form.

And yet he produced so little. As Matthew Arnold quotes of him—“He never spoke out.” The cause is not to be found in his weak health. Other poets—Pope for instance—have been far weaker yet have been voluminous. The cause is to be found in the lack of an appreciative audience.

### *Result.*

Gray might have achieved much, but he was too early. He led the way. He was not understood till much later. Had he spoken out then, no one would have understood. West would not have, nor Dr. Wharton. Walpole's idea

of Romance is contained in the "Castle of Otranto." He could grasp that there was in Gray something new and strange, but he never realized what it was. Gray had not the personality or the will to demand a hearing, to found a new school. Had he lived after the first breach had been made in the wall of classicism, his would have been a great name. But he had not the power to make the breach. So, a prisoner conscious of his chains, he never spoke out. Yet he led the way.

**The Development.**—The "Development" essay-question nearly always starts with the word *Trace* :—

*e.g.* Trace the development of printing from the earliest times.  
Trace the development of the English novel.

A development is practically the same as a life, except that, as a rule, there is no "Death" at the end.

I. There are certain problems demanding a solution.

II. (a) The solution comes.

(b) It develops and solves the problem.

(c) Its success and general recognition.

III. Summary. Causes of its success.

A development consists in a series of inventions, or a series of achievements. Hence this form (which is exactly the same as that of the "Life") must be repeated over and over again.

Thus in the development of printing—

I. *General Introduction.*

The rise of a wealthy and numerous middle class in European countries during the fifteenth century. This class demands plenty of reading matter at a reasonable rate. In this it is unlike the Nobility or the Church, which purchased a book as a treasure and paid a very high sum for a very few books. Thus a small and wealthy demand becomes a larger and cheaper demand. The old missal writers could not keep pace with the demand, nor yet produce cheaply enough.

The importance of the invention of paper.

11. *Introduction to section.* The wealthy middle class in Germany.

*Guttenburg.*

- (a) Work previous to Guttenburg. Rough blocks had been cut. Guttenburg's early experiments.
- (b) Guttenburg's period of achievement.
- (c) His period of success.

The same form will be repeated for Caxton :—

*Introduction.*

The existence of a wealthy middle class in England.

*Caxton.*

- (a) Caxton's early life and achievements.
- (b) His press. His period of greatest production.
- (c) His success and recognition.

We pass on in exactly the same way to the eighteenth-century printers, and the increase of cheap books.

With popular education and the rise of democracy comes a demand for very cheap literature. Hence the improvement of the press. With the advent of steam comes the steam press. The rise of the modern newspaper, and the necessity of giving the very latest news brings the large rotary presses (*e.g.* the Hoe), and improvement in type-setting.

The increase of education makes the public more critical. It demands better production. The development of picture printing.

*General Summary.*—The General Summary will attempt to foretell the future demand and development. Some improvement in the picture newspaper, *e.g.* the telegraphing of pictures by the selenium process, which needs improvement. In the ordinary newspaper more pictures and better, but chiefly better matter. The main development likely to be in the production of books. Books at present too expensive. Growth of the "cheap edition" likely to be extended very soon to newer books. The "beautiful book" (very luxurious productions in colour)—this likely

## THE LIFE AND THE DEVELOPMENT

to become more perfect, while remaining constant in price. Better colour reproduction an urgent need : great advance made of late. Increased use of the "offset" process to be expected.

Each of these sections should, if possible, be associated with a name. *The easiest method of writing a development essay is as a series of small biographies*, taking care not to include any irrelevant personal history of the inventors or discoverers.

Hence in reading up the subject—

(1) Take a general survey of the field.

(2) Pick out certain illustrative names, and read up about those persons.

Plan your Essay—

I. General Introduction.

II. (a) A.B. Introduction. (A.B. equals name of a person.)

1. Early work.

2. Achievement. }

3. Success. }

Conclusion—The Result.

LINK

(b) C.D. Introduction.

1. Early work.

2. Achievement. }

3. Success. }

Conclusion—The Result.

LINK

(c) E.F. Introduction.

1. Early work.

2. Achievement. }

3. Success. }

Conclusion—The Result.

III. General Conclusion (including a forecast).

The separate sections A.B., C.D., E.F. need not necessarily be persons. They may be countries. For example, in writing a history of the growth of freedom the separate heads would probably be Judea, Greece, Rome,

Spain, England, France, America. But if it were a history of the growth of freedom in any one particular country the biographical method would be more convenient.

The Link skims over several unimportant persons or events resulting from (a) and leading to (b), or from (b) to (c).

The general introduction very frequently is a definition of the subject to be discussed. In the case of printing, above, this is not necessary, for there can be little possible doubt as to what printing is and is not. In most other cases there is likely to be doubt, and unless the subject be clearly demarcated at the start there will be no standard whereby to decide when to begin the history and what to include.

What is freedom? Should a benevolent monarchy such as that of Marcus Aurelius be counted as a step forward of equal importance with the English Civil War? What is a newspaper? Shall we include in our history the official newsletters sent by British Embassies abroad? What is general education? Shall we include medical schools? Shall we include the religious instruction given by gurus? What is medicine? Should the practices of witch-doctors be discussed?

The definition should be followed by an explanation showing just what it includes and what it excludes.

### *The English Novel.*

#### *General Introduction.*

1. DEFINITION.—A novel is, in the modern acceptance of the term, a prose narrative of fictitious events. Its main purpose is amusement rather than instruction.

A narrative poem, therefore, is not a novel; nor yet is a prose history or biography. It has been said that history should be "as interesting as the latest novel." So it may be, but it is not a novel, because in a history, if the dilemma occurred whether interest must be sacrificed to fact, or fact to interest, the historian could not but choose the former alternative. The novelist would always choose the latter. A historical novel may be largely true; but it is always just

as untrue as is thought necessary by the author to add personal interest to it. A hero must be introduced, and also a heroine. Both may be historic characters, but much fictitious addition to the actual record of their lives will be inevitably necessary if they are to be made the personages of a novel. For one thing they must be made to talk; but there is no historic record of all that the most historic person said even on the most historic occasion.

FIRST BEGINNINGS (still a part of the General Introduction)—

(a) *The Romances.*

The earliest form of novel found in English is the medieval verse romance. These are by our definition excluded from the term. In their day they served the same purpose as did the novel at a later period. These romances, which are in ballad verse, were recited by wandering singers in the evening at noblemen's houses, also at country fairs, and in the village market place, wherever the singer could get an audience. Many of the romances are of a semi-historical nature. Richard Cœur de Lion was very popular. There is a history of Charlemagne, also of several of his Knights, for example Renaud of Montaubon. Others are humorous;—one tells of a great dog fight. Others are sentimental. Amis and Amile tells a very beautiful story of a friendship. King Florus and the fair Jehane is a love story, the main incident of which was used by Shakespeare in *Cymbeline*.

The most beautiful of all these romances is Aucassin and Nicolette. This romance is partly in prose and partly in verse. As the romance grew older it showed a tendency to prose. "Renaud of Montaubon," printed by Caxton, is wholly in prose. These stories, taking their origin in the twelfth and thirteenth centuries, and flourishing more in France than in England, developed in the sixteenth and seventeenth centuries into romances of vast length, of which Sydney's "Arcadia" and Scudéry's "Clelie" (translated about 1620) are examples.



*(b) The Novello.*

The Novello of Boccaccio was rather the antecedent of the short story than of the novel. The tales are brief, mostly of a licentious nature. They were used by Chaucer and by Shakespeare as a mine for plots. The form did not take root in England, except perhaps in the popular chap book.

*(c) The Chap Book.*

The chap book is found in the time of Shakespeare. It is a cheap pamphlet containing sometimes a garbled version of the latest news, sometimes a story. The plot of Shakespeare's *As You Like It* appeared in a chap book. Defoe's "Robinson Crusoe" and "Fire of London" were chap books.

Here then we have the chief materials of the novel.

(THE FIRST SECTION, viz. II. (a), A.B.)

*Richardson.* 1689-1761.

(Introduction.)

Richardson is generally called the founder of the English novel. He fell at a time favourable for this art. There was a large female audience of the wealthy middle class wanting entertainment. In the age of Elizabeth there were too few literate persons for the novel to flourish. Those who were literate demanded a higher form of entertainment. The spread of literacy always lowers the general standard of the material required to satisfy its cravings. In 1740 there were many to whom Shakespeare's sonnets would have been Greek, yet to whom Richardson's novels were literature. Richardson followed in the tradition of Scudery. He wrote long love stories for women. He improved on Scudery in that his novels were modern, and that unlike those of his predecessor they endeavoured to portray character, the chief distinguishing mark of the novel as contrasted with the mere Romance.

(Early work.—Achievement.)

“Pamela” (1740) was Richardson’s first production. It met with an immediate reception. Richardson had no period of struggle. He started late—at the age of 52, but once he started, at one bound he leapt into fame. He became the idol of drawing-rooms. His novel consists of a series of letters, which tell the plot of the story from various points of view, and at the same time reveal the characters of the writers.

“Clarissa Harlowe” (1748) is as long as its predecessor, and is told in the same method.

“Sir Charles Grandison” (1754) is the history of an impossibly and most uninterestingly virtuous man.

(Conclusion.—The Result.)

Richardson introduced character into the novel, but he did not find the secret of incident.

(SECOND SECTION, viz. II. (b), C.D.)

*Fielding.* 1707–1757.

(Introduction.)

Though contemporaneous with Richardson he is much his successor in point of development. His novels are not written in the epistolary form of Richardson, hence there is room for the author’s own criticisms of the characters.

(Early Life.)

Fielding was an ordinary boisterous joyful man. As a result of a love affair too vigorously prosecuted when he was at school, he was sent to Leyden to study Law. At Leyden he spent his time writing plays of so vigorous and outspoken a type that one of them—or rather a later example of the same kind—was used to convince the House of Commons of the need of dramatic censorship. The passing of this Act of Parliament somewhat limited his opportunity of earning a livelihood for at that time he was in London supporting himself by his dramatic work.

(Period of Achievement.)

The publication of "Pamela" gave Fielding the idea of writing a satire on the book. He did so. The title of the book is "The History of the Adventures of Joseph Andrews." Joseph Andrews is portrayed as the brother of Pamela. The satiric purpose was soon forgotten, and the book developed for its own sake. His later works—"Jonathan Wild," "Tom Jones," "Amelia," are all of the same kind as his first. The greatest is generally considered to be "Tom Jones." In his later years Fielding became a Justice of the Peace, and did much to suppress gang-robbery in London.

(Conclusion.—Result.)

If Richardson's novels are descendants of "Clelie"—the sentimental romance, Fielding's find their parentage in Defoe, and earlier in the licentious novellas of Boccaccio. He writes for the crowd, and is of the crowd. He is overflowing with vitality; so much so that he occasionally lapses into vulgarity. He put the breath of life into the English novel.

LINK.

Sterne and Smollett carried on the same tradition. Sterne does more to remedy the defect of Richardson, viz. the absence of the author's own criticisms. Smollett is vigorous, full of plot, but ill-arranged.

Richardson also had his successors. Fanny Burney in "Evelina" outdid her master. If the novel lacks the depth of Richardson, its technique, and finish are better. She describes what she knows; her characters live. The book was read by Jane Austen, and prompted her to produce the novels which, for delicacy of handling and perfection of construction, are the masterpieces of English literature. There are no great emotions in Jane Austen. Her characters are miracles of vitalized ordinariness.

*Radcliffe—Scott.*

The romantic tradition passes through Richardson to Mrs. Radcliffe, but with great change. Mrs. Radcliffe

wrote for the daughters of Richardson's audience. There was a reversion against coldness and formalism. Emotions and terrors were in demand. Mrs. Radcliffe supplied them. One great innovation was made by her : she gave great attention to the description of natural scenery. She tried to localize her tales.

The same revival of wonder, which produced Mrs. Radcliffe directed attention to German ballads as a mine of the fantastic and the fearful. This gave Scott the impetus for the production of his "Border Minstrelsy." Byron eclipsed him in narrative poetry, hence Scott turned to prose.

*Exercise.*—(Fill in the life of Scott here as II. (c), E.F. Then pass to Dickens as the descendant of the Novello-Chapbook-Fielding tradition. Thackeray, more akin to the romantic tradition, but only so when placed in contrast to Dickens. Conclusion : The tendency of the modern novel still the distinction between Romance and Realism. But the Romantic school tends to briefness, cheapness, with no purpose save to amuse. The Realistic is becoming more and more serious in the exactly opposite position to that of Richardson's and Fielding's time. The serious novel is tending towards length again. Immense increase in novel production due to increase in size of reading public owing to education. Improvement of education is showing itself in a general demand for a better standard of novel at cheap rates—hence cheap reprints, and even new publications in cheap form.)

*Exercise.*—Write a Life of :—

- A. 1. Rani Bhabhani.
2. Iswar Chandra Vidyasagar.
3. Gautama Buddha.
4. Akbar.
5. Clive.
6. Warren Hastings.
7. David Hare.
8. Ram Mohan Roy.
9. Amir Ali Khan.
10. Nawab Abdul Latif.
11. Kesub Ch. Sen.
12. Sir Satindra Mohan Tagore.

13. Durga Ch. Law.
14. Sir Syed Hossein Ali Mirza.
15. Maharaj-adhiraja Mahtab Chand Rai Bahadur of Burdwan.

(Nos. 8 to 15—See Bradley Birt, “Great Men of Bengal.”)

B. Trace the Development of :—

1. The British Empire. (Democracy and Empire. Veitch. People’s Books.)
2. The Steam Engine.
3. Printing.
4. Modern Anæsthetic Surgery.
5. Education in India. (Stark. Vernacular Education in Bengal.)
6. Local Self Government in India.
7. Modern Means of Transportation. (Romance of Modern Locomotion. Williams.)
8. English Power in India.
9. Law in Bengal.
10. The British Constitution. (History of England. Home University Library.)
11. The Application of Electricity to human needs. (Our good slave, Electricity. Gibson.)
12. Modern Hinduism. (Wilkins.)
13. Trace the rise of Muhammedanism in the East.
14. Trace the rise and decay of Buddhism in India.
15. The Brahma Samaj.
16. The rise of the Novel in Bengal.
17. The Development of the Bengali Language.
18. The Sonnet.
19. The Drama in England.
20. The Drama in Bengal.

} Home Uni-  
versity  
Library.

On A. The Dictionary of Indian Biography.  
Seven Great Men of Bengal.  
Any good History of India.  
The National Dictionary of Biography.  
Rulers of India series.

On B. The Encyclopædia Britannica.  
The Encyclopædia in Bengali.

Also special books on the particular subject such as may be available— *e.g.* Cambridge Manuals, Home University Library, People's Books.

In each case—

FIRST get a general idea of the development.

THEN read up the separate names in a Dictionary of Biography, or other reference work.

## CHAPTER VI

### THE ARGUMENT, OR THE “PRO AND CON” ESSAY

WHEN an essay question begins with the words—

- “State your views.”
- “What is your opinion on——”
- “Discuss the question of——”
- “Discuss the following statement——”
- “Do you believe in——”

then know that it is a “Pro and Con” essay.

Pro means FOR, and Con (or Contra) means AGAINST.  
Pro and Con means for and against; *e.g.*

- “For and against Protection.”
- “For and against Free Trade.”
- “For and against the existence of ghosts.”
- “For and against Vivisection.”

This type of essay is a very dangerous one for the amateur. There is a story told that once in a certain examination—we will say the Matriculation—the essay question set was—

“Do you believe in ghosts?”

The essay submitted was—

UNIVERSITY OF CALCUTTA MATRICULATION.

*Examination in Essay-Writing.*

Question 2. “Do you believe in ghosts?”

*Answer No.*

Question 3. “Write an essay on the——”

This is just what one is very apt to do. On most questions most people have an opinion, and the natural

tendency, when asked to state an opinion, is to state it. But it is forgotten that if I have an opinion, so also have you, and if you have, so also has he, and so also have a very large number of persons many of them wiser than you, I or he. The "Pro and Con" essay must include both sides. Your opinion may be pro; state also the con.

A second danger, of a similar kind, is partisanship. A student writes an essay on the subject of ghosts. He is a stern disbeliever. He states the arguments of the believers, but he states them very briefly and in such a way that they are very easily disposed of. In fact he builds up a little mud house just so as to let his readers see him knock it down. Readers are intelligent people; so also are teachers and examiners; and they are not so easily amused as by watching a man knocking down mud-pies. State the other side fairly. Try for the moment to adopt *their* point of view even if you do not believe in it, and try to make out why it is that they believe in it: what unconscious assumption, unconscious prejudice, or unconscious motive or interest lies behind their belief: what lies behind your own.

State the other case fairly, and try to make out why they believe in it. State your own case no better than you state theirs. Let both statements be as fair and impartial as if you were summing up in a Court of law. Then quietly examine each argument.

Then try to examine *why* they hold their view, *why* your side holds its view. Then, summing up, state the reasons of your adherence to the particular view.

AVOID EMOTION in this type of essay. Do not for one moment depart from the calm judicial attitude. Use no phrase which may suggest approbation or disapprobation. *Overdo* impartiality and coldness—if this be possible, and I doubt it. Even in stating your own view acknowledge the perfect right of the other side to their view. It is enough if their view has been explained to be wrong and their methods in holding it dishonest or illogical. There is no need, to waste further words in vilifying them. It



only injures the argument which the essay supports. Only bad arguments require bad language.

The plan of the essay is—

- A. 1. State the problem.  
2. Explain the above statement.

*One view.*

- B. 1. Statement of view.  
2. Reasons in support of the view.

*Other view.*

- C. 1. Statement of view.  
2. Reasons in support of it.

Examination of the reasons B 2, C 2.

*Own opinion.*

- D. 1. Declaration in favour of C—refutation of the arguments of B.  
2. Motives for which B is held, explaining the reason of the error—whereas the holder of C is not deluded by these unconscious motives.
- E. Proposed action.

Notice : It is usual to state the *other* view first.

Notice : Most of these controversial essays involve the question of taking or not taking certain action, or taking one action or other after settling upon an opinion. It is therefore incumbent upon the writer to indicate how he proposes to carry his opinion into action.

*Example.*—Is Press Censorship desirable ?

- A. 1. Statement of the Problem.

Has a Government the right to control what may be expressed by private individuals in print for general circulation ?

Is it desirable that a Government should exercise such a right ?

2. Explanation.

*Right.* Note two questions: one of right and the other of advantage.

*Control.* This does not involve positive control.

No question of power to make a person say such and such things. Merely negative—the power to prevent them saying objectionable or dangerous things.

B. CONTRA. Statement of view.

It is held by some that the State has no such right as the practice is not beneficial.

Reasons in support.

The right of free discussion is the most elementary basis of freedom. Censorship is an interference with the rights of the citizen.

It is also disadvantageous. If discussion is suppressed, undesirable institutions may be permitted to continue which would otherwise be done away with.

Even if such licence does occasionally permit the propagation of wrong ideas, the public have discrimination and can reject them.

C. PRO. Statement.

On the other hand it is held that the State has the right of such censorship, and that it is advantageous.

Reasons in support.

Since the publications are intended for general consumption, Government in no way interferes with individual right. Government does not forbid the man to hold the opinion—the right of individual conscience; it forbids him to propagate the opinion. This is a right of other people's conscience. The security of the general conscience is a legitimate charge of the State. Hence the State does not exceed its rights in exercising censorship.

It is advantageous that such a right should be exercised because there is always a large section of the community which, by ignorance or lack of discrimination, is liable to be misled—*e.g.* children, women, semi-educated persons.

There is no disadvantage, for such negative censorship does not prevent free discussion of legitimate matters. It only prevents interference with those fundamental

bases of society and morality which are quite beyond discussion.

#### D. OWN VIEW. Statement.

I consider that there is no case for total prohibition of censorship. There are, however, reasons for its moderate exercise.

#### Refutation of other arguments.

The case against censorship is weak at several points. It is obviously impossible to hold that the State should permit the promiscuous advertisement of dangerous drugs or advocacy of immorality. Yet under the above argument it has no power to prevent it.

The argument Pro is much better, for though the State does not interfere in such matters with individual conscience it does rightly prevent attempt to interference with other people's conscience.

It is obviously not true that the whole of the general public are able to discriminate. The average writer is far more intelligent than his audience. Moreover, human weakness is such that it is very ready to seize upon a specious argument for committing an act which it knows to be wrong.

Nor is the public or even a writer able to estimate the damage which a statement may cause, *e.g.* an indiscreet revelation in war time.

Everything depends on the manner in which the censorship is exercised. Harsh censorship may prevent legitimate discussion. But this is no argument for total abolition of it. It is an argument only for less severity.

*Motives.* The arguments of the anti-censor party are apt to be influenced by the fact that those who oppose censorship are usually those who wish to lay before the public matters which they know will be censored even by the most mild regime. If they are really genuine and do not wish to be called enemies of society, they will merely advocate a little reasonable relaxation of the control.

#### E. PROPOSED ACTION.

The existing laws on this subject seem to be very mild and reasonable in regard to public newspapers. It would, however, be desirable to institute some machinery

for controlling advertisements. Much harm is done by the promiscuous advocacy of useless or pernicious medicines, also by veiled inducements to vicious practices, or promises of immunity from their inevitable consequences.

There may be more than two sides to a case. For example, there are two further possible views on the above argument: it might be held :—

- (3) That the state has the right, but its exercise is not beneficial.
- (4) That the state has not the technical right, but that it is beneficial that it should use censorship all the same. (The tendency of modern states is to extend their action very much beyond what was originally considered the proper sphere of state-interference, *e.g.* the Old Age Pensions Act, Feeding of School Children, Municipal Enterprise, etc.)

This makes no difference to the plan of the essay.

- A. 1. Statement.  
2. Explanation.
- B. First view.  
1. Statement.  
2. Arguments.
- C. Second view.  
1. Statement.  
2. Arguments.
- D. Third view.  
1. Statement.  
2. Arguments.
- E. Fourth view.  
1. Statement.  
2. Arguments.

(And so on *ad libitum*, F, G, H.)

## I. Own view.

1. Statement.
2. Refutation of previous arguments.
3. Motives of previous arguments.

## J. PROPOSED ACTION.

*Exercise.*—1. Write out the above essay including the two extra views and discussing them. Omit paragraph headings. Generally amplify the above notes especially by increase of examples and supposititious cases.

2. Write an essay on the following notes :

“State your views on the subject of vivisection.”

- A. 1. The dissection of living animals for scientific work.  
 2. Living—means dissecting the animals *while alive*, not after death.

## CONTRA.

Cruelty—as such we cannot countenance on moral grounds.

Brutalizing effect on the noblest profession.

Useless. Nothing has been discovered which could not have been found by ordinary dissection.

Many non-scientific persons practice it for mere motives of brutality.

## PRO.

Essential for certain researches, *e.g.* action of internal ductless glands where grafting is needed for investigation.

Many valuable discoveries made, *e.g.* inoculation of animals with various diseases. Transfusion of blood.

Not brutalizing if done in the interests of science and from the right motive, cf. killing by a soldier.

No pain, as anæsthetics always used.

## D. OWN VIEW.

That it should be allowed, but only by qualified persons.

The Contras make false statement in denying use.

Whatever bad effects, its value counter-balances them.

If skilfully done animals often recover. In any case no pain.

MOTIVES.

The Contras are over-sentimental.

E. PROPOSED ACTION.

Would make rule a little stricter to prevent unqualified persons practising it.

EXERCISES.

Discuss the following questions, where possible giving more than two possible alternative views :—

1. Is it right to encourage women to take part in industry and the professions ?  
(Mitra and Baroda, "Women and Industry.")
2. The growth of cheap literature has merely encouraged wasting of time. It has done more harm than good. Discuss this.
3. Do you agree with the statement "Modern methods of agriculture are not applicable to India. Indian agriculture is not capable of improvement" ?
4. The advantages and disadvantages of the joint family system.
5. Should athletics be compulsory at school ?
6. Are spiritualism and astrology frauds ?  
(Barret, "Psychic Research," Home University Library.)
7. Should alcoholic liquor be totally prohibited ?
8. Should the practise of medicine by unqualified practitioners be prevented ?
9. Is war a curse ?  
(Norman Angell, "The Great Illusion," with the reply "Economics of War and Conquest," Jones.)
10. Is aristocracy or democracy the best form of government ?
11. Would a development of factory industry be of advantage or disadvantage to India ?  
(See Chatterton, "Industrial Development in India.")
12. Do you believe in Eugenics ?  
(See Schuster, "Eugenics." The Nation's Library.)

13. "The study of ancient languages at schools is a waste of time. The boys do not learn enough for it to be of use to them, and they are prevented from studying modern subjects of greater utility, *e.g.* science." Discuss this.  
(Spencer's "Education.")
14. "The existence of an organized legal profession is an unmitigated evil. Its result is that the truth is obscured by skilled argument, that the man who pays most, wins his case irrespective of justice or truth. Moreover justice, which should be as "free as air," becomes the monopoly of a limited profession. This monopoly gives to that limited profession an importance which the not very noble nature of its work does not deserve. As a result the administration of local affairs and the general conduct of policy falls into the hands of the lawyer, who is more occupied with fine distinctions and perfections of legal machinery than with the initiation of great reforms requiring practical knowledge and business ability." Discuss this.
15. "So far from being opposed to capital punishment, I am strongly in favour of its extension. Most men who for a second or third time come into the hands of the law are incurable criminals, a perpetual charge to the State. We should reduce our prisons by two-thirds and our police by three-quarters if such men were given the cheapest and the only permanent cure of their wrong-doing. The money thus saved could be used for a far better purpose than the support of the inherently bestial and vile: it could be used for the elevation of the indigent and deserving. Moreover, the increase of severity would act as a strong incentive to the path of right amongst those who now waver." Discuss this.
16. "Every man should be liable to conscription. This does not mean military conscription only. In some countries there is no need for every man to be a soldier. Nor have all peoples any inborn military capacity. But every man should be called to spend two or three years out of his three score and ten in the service of the state both in peace and war. Some may be teachers;

some may act as policemen; some may serve on State farms, or in State industries; doctors may serve as panel doctors or in public dispensaries; lawyers may serve the crown; clerks may do public business. I believe that with a little thought women also could be included in this scheme." Discuss this.

17. "All great poets, all great artists have been abnormal; many of them actually insane. Poetry and neuroticism are synonymous. We should therefore be less impulsive in encouraging art. Art encourages the weaker elements of our mental constitution. How little art has really done good in the world; how much has but pandered to lasciviousness, effeminacy or brutality and egoism. Art should be more strictly censored. At present because a man is a poet, he is allowed to say what he likes."

(See Max Nordeau, "Degeneration," published by Heinemann.)

18. "The main need of the people of Bengal is better food, at more reasonable intervals. Half of the sickness and physical defects in this country are due to wrong diet."

(See McCay, Scientific Memoirs, published by the Government of Bengal, "Prison Dietary." Also No. 34 of the same series.)

19. Machinery (*e.g.* the camera, the phonograph) have taken the place of art.
20. Is it better for a boy to go to a boarding school, or to be educated at home?



## CHAPTER VII

### THE ABSTRACT ESSAY

THIS type of essay should never be set to boys below the top class of a High School, and even for boys of this class it is of doubtful value. 'For some unknown reason it is rather a favourite type with examiners. It is not as a rule a very useful exercise. It leads merely to hair-splitting and preaching. Few, save grown men of experience, are really competent to speak on "Truth," "Justice," and say anything worth hearing.

Sometimes this essay question appears naked and undisguised—

"Write an essay on Truth."

"Write an essay on Ambition."

"Write an essay on Zeal."

"Write an essay on Sympathy."

"Write an essay on Friendship."

"Write an essay on Hope."

Sometimes it appears in the form of a quotation—

"Man never is but always to be blessed."

(="Write an essay on Hope.")

"What is Truth?" said jesting Pilate and did not stay for an answer. (="Truth.")

"By associating with the bad thou thyself shalt become bad." (="Effects of Companionship.")

"But let there be a friend in my retreat  
To whisper gently 'Solitude is sweet.'"

(="Solitude.")

In this latter case the first thing is always to convert the quotation into an abstract word—or into more than one. A quotation may contain two abstract subjects in relation to each other. For example, one might take an extract from Gray which would involve an essay on "Pleasure arising from Vicissitude." But as a rule if the quotation

really embeds an abstract essay, and is not really a round-about way of getting at a Life, a Development, a Pro and Con, or a Description, it is capable of resolution into one word.

**Collecting Thoughts.**—Having got the one word, we do two rather curious things.

A. 1. We put down all the-synonyms that can be thought of. The synonym need not be one word. Ambition—"Desire to get on." The synonyms should not be all exact synonyms. Any word that has roughly the same meaning will do.

2. Put down all the opposites in the same way.

B. Having got these, think of a concrete example of the word itself, of each synonym and of each opposite. Let the examples be people or events you know personally, or in history, or in fiction. Try now to discover why the actual word under discussion will not apply to the persons or events, illustrating each of the opposites, each of the partial synonyms.

C. Now try to evolve a definition of the abstract word under discussion. If this is difficult, leave it alone. It can be done after the rest of essay has been written.

### **Writing the Essay.**

1. Introduction. (a) The literal meaning of the word.  
(b) "What is X": brief enumeration of its effects good and bad.

2. It is not—— Brief enumeration of the opposites with concrete examples and criticism showing the difference. (This criticism is arrived at by the help of the concrete examples. But the examples need not necessarily be mentioned in writing out.)

3. Is it——? Brief enumeration of the synonyms and examination showing the difference.

4. Definition finally arrived at.

5. Practical conclusion. (Good advice if you have any ; but avoid preaching.)

This method will enable the student to reach such real material as he possesses on the subject. The great thing is to write the essay always with reference to actual experience, preferably of life, otherwise of reading. Think of particular cases ; your pen may write general statements, but your mind is thinking of the particular. If this method is followed, the essay has a reasonable chance of containing an infusion of actual experience instead of being mere juggling with words. It may lead to some useful classification of things seen and heard, some endeavour to group under general terms the particular incidents which make up one's practical knowledge of the world, but which, just because they are particular and incidental, are too often neglected as material for wisdom.

Therefore think in People and Events, not in words.

### *Examples.*

Notes :—

#### *Ambition.*

Opposites. 1. (Mr. A.) Lethargy.	3. (Dr. Barnardo.) Disinterestedness.
2. (Uriah Heep.) Humbleness.	4. (Mr. D.) Unobtrusiveness.
Synonyms. 1. (Hon'ble E.) Energy.	4. (My friend G.) Desire to get on.
2. (Kaiser.) Unscrupulousness.	5. (H.) Conceit.
3. (K, the great shopkeeper.) Self-advertisement.	6. (St. Peter.) Zeal.

Definition . . . ?

Practical conclusion. Untrustworthiness of ambitious people.

## AMBITION

*Literal meaning.*<sup>1</sup>

Ambition literally means "going round," going round to compass an object, seeking devious paths for a distant end.

*Results.*—What is ambition? It is responsible for some of the greatest and some of the vilest deeds of life. It urges the great general and the great statesman to new efforts which benefit his country. It makes him, on another occasion, ruthlessly condemn the innocent, vilify the name of the honourable, keep back the man of promise.

*(Opposites.)*

With Lethargy it has no part, and yet how many lethargic men have hidden in their souls some secret ambition? They have not the energy to realise it, but it is there, and if some possible obstacle appeared in the course of their secret dreams they might show all the cruelty of the energetic in removing it.

Has it anything to do with Disinterestedness? It would not seem so. Dr. Barnardo was disinterested; he had nothing to gain by giving his life to the cause of the homeless and orphan, yet for his own life-work he was ambitious,—if that can be called ambition which has in it no element of self. This is what we have to discover; can ambition be unselfish?

Humbleness is a form of unselfishness. Uriah Heep was "very 'umble," but this was a mask to hide the selfish ambition which was his real character. Perhaps that mask was specially suitable in that it was the extreme opposite of that which it concealed. Uriah Heep was humble so that his plans might not be disturbed. He wished not to attract attention to himself. The ambitious man may be unobtrusive. He is so only because it suits him. He will obtrude when the time comes.

*(Synonyms.)*

Does Advertisement constitute ambition? Self-advertisement nearly always accompanies ambition. The unambitious man is content to do good whether it is known or not, for he is seeking no place. Not so the ambitious; good deeds are of little account unless they lead to good returns. If they are to lead to good returns, they must be well known to those in whose hands are the rewards.

<sup>1</sup> These paragraph headings are put in to aid the student. In the writing of an essay they would be omitted.

Is it a reward that the ambitious are seeking? Not a material reward. They are not essentially avaricious. They want not gold but recognition. They want to "get on," to get position, not for the wealth it gives, but for the power and the praise.

They have a good conceit of themselves. A conceit seeks always to externalize itself. It is lonely work thinking well of oneself. They wish to make others share their appreciation.

They may be scrupulous or they may not be. This is merely a matter of the means. The essential of ambition is the selfishness of the end; selfishness of ends usually leads to selfishness of methods also; but it need not. It may pay better to be honest.

Energy is a necessity for ambitious achievement, but not for ambitious thought. Zeal is the energy of saints; it is devotion to a cause. Of this the ambitious have nothing.

*(Definition.)*

Ambition is a desire for achievement for the sake of the sense of power, and increased possibilities of gratifying that sense. It is desire for success from selfish motives.

*(Practical Conclusion.)*

The man who does evil from evil motives has no pretences. He is bad, and he associates with the bad. The ambitious man does good from evil motives. He is bad and associates with the good. He corrupts the disinterested with the canker of self; he asks for the trust of the noble and betrays it; he blocks the path of the altruist because it crosses his own egoism. He defiles noble actions so that men learn to distrust those who do them from pure motives. He is a self seeker and a hypocrite, all the more dangerous because he has the energy to achieve, and the impudence to advertise.

Trust an out and out bad man; he makes no disguises; but trust not the ambitious; they will pray aloud for your welfare and vilify you to your dearest friend.

---

Write an essay on the following subjects :—

1. "A most amiable fellow." (This might also be treated as a "characterism." See Chapter XII.)
2. "What is truth?" said jesting Pilate.
3. "The quality of Mercy is not strained."

4. "I will depart and give  
All back to fate and her ; I will submit  
To thy stern will and bow myself to it,  
Enduring still, though desolate, to live."

(Resignation : Discuss in what does virtuous resignation consist. When is resignation to be condemned ? The evil effects of Fatalism.)

5. " Pitiful who fearing failure therefore no beginning makes." (Diffidence.)

6. " Give thy dog the merest mouthful and he crouches at thy feet,

Wags his tail and fawns and grovels in his eagerness to eat.

Bid the elephant be feeding and the choicest fodder bring ;

Gravely, after much entreaty, condescends the Mighty King."

(This may be one essay---"Sycophancy contrasted with Independence"; or the first couplet may be one essay, "Sycophancy," and the second couplet another essay, "Independence." The two separate essays are easier than the combined.)

7. " Who speaks unasked or comes unbid,  
Or counts on service, will be chid."—(Impudence—or Self-Confidence.)

8. " *Courtesy* may cover malice ; on their heads the woodmen bring,

Meaning all the while to burn them, logs and faggots,  
oh, my King."

9. " Thunder for nothing, like December's cloud,  
Passes unmarked ; strike hard, but speak not loud."

(Boastfulness.)

10. " A modest manner fits a maid,  
And patience is a man's adorning ;  
But brides may kiss nor do amiss,  
And men may draw at scathe or scorning."

(Patience—Its use and abuse.)

11. " Strength serves Reason, saith the Mahout, when he beats the brazen drum.

' Ho ! ye Elephants, to this work must your Mightinesses come.'"

Further essay subjects of this type may be had from Edwin Arnold's "Indian Poetry," page 224, "Proverbial Wisdom," or the Slokas may be used in original.

The Book of Proverbs in the Holy Bible will also yield material ; also any dictionary of quotations.

Certain Anglo-Indianisms make very good essays in skilful hands, *e.g.*—

1. "Zabardast."
2. "Chalaki."
3. "Pucca."
4. "Bhalo Chele."
5. "Tik."

Arrival at their exact meaning is not easy. Numbers 1, 2, and 4 can also be well treated as "Characterisms."

## CHAPTER VIII

### THE TECHNICAL DESCRIPTION

“DESCRIBE the construction and uses of a bicycle.”

“Describe the structure and working of a prismatic compass.”

This type of composition is occasionally set as an ordinary essay subject. It is perhaps more frequently met as a question in an examination paper. In either case the treatment will be the same.

The plan of the essay should be—

- (1) Definition.
- (2) A diagram.
- (3) Parts and their function.
- (4) How it works.
- (5) How to use it.
- (6) Criticism of the utility of the machine : (a) its use ;  
(b) its limitations.

The plan is very simple, and the essay is very simple.

*The Diagram.*—The main difficulty and the only one is the diagram. Let this be neat and clear. Draw it once or twice on a scrap of paper before making the final version. Do it in pencil first, and then ink it in, if your power of drawing is not very great. Do not forget to rub out the pencil marks when the ink is dry. Do not crowd too much into the general diagram. Let that merely indicate where the various parts are to be found. For the structure of the separate parts separate diagrams of those parts may be drawn to illustrate sections of the essay.

The other danger and the chief one consists in the connection of the diagram with the text. The danger is twofold.

(1) Of relying too much on the diagram, and not explaining enough in the text ;

(2) Of forgetting that there is a diagram, and trying to explain everything in words.

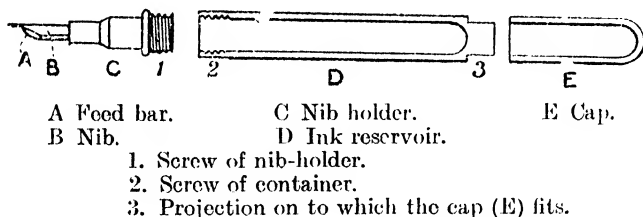


Suppose the subject to be described is a fountain pen.

*Example of the first danger.*

*The Fountain Pen.*

*Definition.*—An instrument for writing which contains its own ink.



*Parts.*—The parts are A, B, C, D, E above.

They fit together at 1, 2 and 3, or E may be fitted on to C.

*Use of parts.*—

Etc., etc.

*Example of the second danger.*

(Diagram as above.)

The fountain pen has five parts—the nib, the feed, the nib-holder, the reservoir and the cap. The nib fits into the holder above the feed. The holder has a screw at one end, the opposite end to where the nib is. This screw fits into the reservoir at the end opposite to where the cap fits on. The cap fits on to a plain projection at the end opposite to the nib. The cap may be fitted on to the other end—the nib end.

The nib is like an ordinary nib. The feed is round at one end and smaller at the other tapering to a point; it has a narrow cut along the top.

Etc., etc.

The writer here quite neglects the fact that he has given a diagram. He repeats quite uselessly a good many things which are perfectly clear from the diagram and do not need mention. He gets very confused and confusing

in trying to describe where the cap fits on. A reference to the diagram would make this clear at once.

On the other hand, the first writer does not bother to explain at all. He gives the diagram, and leaves the reader to study it.

By a simple comparison we may make clear the proper relation of text and diagram. A teacher brings a map of Europe into the class-room ; he hangs it on the wall ; then without making any further reference to it, he goes on with his lesson. Will the boys thereby learn the map of Europe ? Of course not. Nor yet would they learn if the teacher did nothing but point silently at various places on the map ; in this case they would merely become confused. The teacher should explain, *and draw attention* to the map.

So in writing the text for a diagram, the text should draw the reader's attention to the diagram in a regular order. It should show him how to study the diagram.

Hence the above paragraph should be written as below:—

(Diagram as above.)

“ In the above diagram it will be seen that the pen consists of three chief parts : A, B and C, making up the nib section ; D the ink reservoir, and E the cap. The cap may fit either on to the end of D when the pen is open for writing, or on to C when the pen is closed ; in this position it protects the nib. The nib carrier (C) screws into the reservoir D by the male thread (1) ; a female thread (2) is cut on the inside of the reservoir.

“ The point section A, B, C consists of three parts—A the nib ; B the feed bar, which carries the ink to the nib in a steady flow ; and C the holder, which contains A and B, the nib and feed bar, and fixes into the reservoir as described above.”

One last point : In making out your notes always draw your diagram on a loose bit of paper, *the first thing of all*, before writing a single word.

It is convenient to the reader if, when you turn over the page in a description with reference to the diagram you repeat the diagram on the second page.

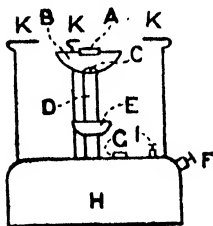
**Example.***Essay on a Primus Stove.**Definition.*

A Primus oil stove is one which produces heat by means of a fine jet of paraffin vapour mixed with air under pressure, which produces on ignition a Bunsen flame.

*Explanation.*

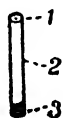
The Bunsen flame is named after that famous scientist Dr. Bunsen. A flame may give light or heat. A candle flame gives much light and little heat; a red-hot coal gives much heat and little light; a Bunsen flame is of blue colour. It gives practically no light, hence the whole of the available energy goes in heat. The result is obtained by mixing air with the vapour before ignition. This process has the further advantage of ensuring complete combustion of the vapour.

Diagram :—



Parts :—

A is the flame plate, which spreads the flame. B is the cup on which the flame plate rests. The cup screws on to D, the gas pipe leading the gas from the oil container H to the jet C. The jet consists in a minute hole in the top of the gas pipe. Thus :—



1. The jet.

2 The gas pipe.

3. Screw whereby the pipe (2) is fixed into the oil container H (above).

F is the pump by which air is forced into the oil container H. I is a valve for releasing the air from the container when it is desired to lessen the flame or to put out the lamp. G is a nut closing a hole through which the container is filled with oil. E is a small brass cup fitted on to the gas pipe D. Into this cup spirit is put. When the spirit is lighted it warms A the flame plate and B the cup directly below it.

K K K are three supports for the kettle or pan.

How it works.

The air pressure in the container forces a stream of oil up the pipe D. This oil comes out in a thin thread-like stream through the jet hole C. The heat of the cup B converts this stream of liquid into vapour. The vapour mixes with air and burns as a blue flame. The flame plate spreads the flame.

Method of using.

First unscrew the valve I, then pour some spirit into the cup E, and light it with a match. As soon as it begins to burn low, close the valve I, and give one stroke of the pump F. The oil from the container will now ignite in the form of gas in the cup B. As soon as it does this, give a few more strokes to make it burn more fiercely.

To extinguish the lamp open the valve I.

The jet should occasionally be cleaned by means of the cleaner provided with the lamp.

*Criticism.*

(a) Use.

The lamp is extremely economical. It uses very little oil and gives a great heat. It is fairly simple, and not liable to get out of order. It is perfectly safe.

(b) Limitation.

Its only disadvantage is that if it is not kept clean it is liable to be rather difficult to start up. It is also rather difficult to start if there is any wind.

**Exercises.**—Describe the structure and working of the following objects :—

1. A bicycle.
2. A pneumatic tyre and how to repair it.
3. A typewriter.
4. A steam engine.
5. The human eye.

(The section "How to use it" will here consist of advice on the care of the eyes.

The section "Criticism" will consist of a brief description of the chief maladies to which the eye is subject.

So also with the other physiological subjects.)

6. A box of geometrical instruments.
7. A plane-table.
8. A telescope.

9. A photographic camera.
10. The human digestive organs.
11. The lungs.
12. The ear.
13. A Dietz Lantern.
14. A cyclostyle.
15. An Icmic Cooker.
16. An alarum clock (or a watch).
17. A gramophone (or phonograph).
18. A printing press.
19. The teeth.
20. A water-pump.

## PART III

### CHAPTER IX

#### THE EXAMINATION ANSWER

THERE is a saying at Oxford in regard to examinations :

“ The nightingale sat with the barn door fowl in the Second Class and bemoaned.”

This means that a brilliant scholar failed to justify in examination the expectation of him and got a place no higher than that of the ordinary dullard. Why was this ?

A man went in for an examination in history. He was deeply interested in “ Akbar.” He had made a special study of him. He had even done some very useful original research. “ Aurungzeb ” did not particularly interest him. He got a question on Akbar in the examination. It had to be answered in twenty minutes. He started off with Akbar’s early life. He discussed the veracity of the evidence for each point, gave references. Then he found that fifteen minutes had passed. He hurried over the rest, and found considerable difficulty in sifting out and arranging what was really of importance. If he could have written for twenty days instead of for twenty minutes he would have done very well. But as it was, it was rather a muddle. Aurungzeb was a good deal easier. He did not know much about Aurungzeb, but he knew just the main things. These, being few, were easily arranged and set down. He got a question on the Maharatta Empire. He only knew bits of that, just where it touched his main

interests. He got 4 marks out of 10 for Akbar, 8 out of 10 for Aurungzeb, and 2 out of 10 for the Maharattas. He got a Second in company with the dullard of the class. His own less clever friend got a First Class. His friend knew in all about one-tenth of what he did.

Examinations are an art, and a very little very simple advice will make all the difference between success and failure. It is only common sense that I offer.

In the examination room you are called upon to set down in a limited time all the chief information about many large subjects. There are two great dangers—

- (1) Of not knowing all the chief points ;
- (2) Of knowing too much.

*The first thing in preparing for an examination is to apportion the time :* to learn as much as is required about each subject, but not to allow interest to lead you into learning more than is required. For

(1) if more than is required is learned about one thing the probability is that too much time is spent on it. And if too much time is spent on one thing it is probable that too little time will be spent on another.

(2) A man who knows little has little to select from, and can arrange his materials quickly and easily. A man who knows a lot has to select from a lot and it takes more time.

Is it reasonably possible for any person to arrange the points of an essay in twenty minutes, even if he knows all the facts, and produce the most perfect arrangement of his material possible? Of course not. How much more unreasonable to expect him to arrange and write the essay in twenty minutes. The fact is that the twenty minutes for each question (or whatever the time is) is just enough only for writing the essay and looking through it. Examiners do not allow time for arrangement.

*It follows therefore that the arrangement must be done beforehand.* That is the second great point.

Before going into an examination room the answer to every question must be as completely arranged,

paragraphed and numbered ready for writing as if you knew the paper beforehand. By no other means is it possible to be certain of omitting nothing you know, and presenting all in its proper order.

How is it possible to arrange the matter contained in the course in ready-made examination answers when one does not know in what form the question will be asked ?

For example, suppose the question to be the "Life of Napoleon." The examiner may ask—

"Give a Life of Napoleon,"

or

"Estimate the military genius of Napoleon,"

or

"What was the effect of Napoleon on the subsequent histories of the European nations,"

or

"Give an account of Napoleon's achievements in civil affairs."

The answer is : It does not matter in what *form* the question is set, the answer is practically the same.

Examiners have a desire for variety. They like to set the same question in different ways, so that they make it look different although it is really the same. For example :

(1) Trace the growth of the British Empire.

(2) What important acquisitions to her Colonial Empire did England make during the eighteenth and early nineteenth centuries ?

(3) "This great Empire over which the sun never sets was built up as it were by accident, and Britain awoke to find herself without intention the mistress of vast colonies." Explain this statement.

(4) "The British Empire was founded solely owing to Britain's mastery of the sea." How far is this true ?

(5) Give some idea of the present extent of the British Empire, and state how the chief elements of it were acquired.

All these five questions are exactly the same. In the answer to each one of them it will be necessary to give a



brief history of the acquisition of India, America, Canada, Africa, Egypt, etc., with a little foreword showing the circumstances favouring the development, and a little afterword estimating the present and probable future consequences (see the plan of the "Development" essay).

In the foreword of No. 3, obviously great stress will be laid on the favouring circumstances, and in the afterword on the diversity of organization, and the indefinite and yet powerful bond of colony and mother country, framed not by man's intention but by destiny. In No. 4 the foreword will lay special stress on mastery of the sea as one of the favouring circumstances.

Nos. 1, 2 and 5 are exactly the same question, and the fore and after-word may be made just as you please.

The foreword and afterword are just the things which can easily be improvised in the examination room. They are apt to vary, but the central part, the core of fact, is just the same in each of the five questions. That is just the thing which cannot be improvised in the examination room, and there is no need to do so, for if the question is asked at all, the same answer will serve in whatever form it may be asked.

There are only certain *subjects* on which questions can be asked in an examination paper. The subjects are limited in number. In the longest syllabus in the world they do not exceed 150. In the ordinary University Honours course the actual possible subjects on which a question can be asked in any one section of the course very rarely exceed 25.

To prepare an answer for every possible form of question is impossible, for questions may be set in a limitless number of forms. But the questions have to cover the course. They can only be set on a limited number of subjects, and if there is an answer ready on each possible subject the examiner cannot get outside your preparation.

Do not cram and trust to chance, but prepare yourself in such a business-like manner that chance can be no element in your examination. Do not chance covering

the subject. Plot out your studies so as to cover it. Do not trust to chance for arranging the matter at the last moment. At the last moment something may get missed out. Arrange it beforehand.

**Method of Plotting out Work.**—After the first survey of the course has been made take each section of the subject in turn and set examination questions of as wide a scope as possible so as to cover every large and important matter, without overlapping at all. Do not set these questions in any fanciful form, but in the most direct form possible, and so constructed as to embrace as much of the ground as possible without overlapping. Having done this consult old examination papers, and see if any subjects have by any chance been omitted. In doing this do not be misled by examiners' wiles. For example—

“Discuss the home policy of Napoleon ”

is merely one section in the Napoleon answer, and all that would have to be done would be to reproduce that one section with a fore and after-word, omitting or very much shortening the rest of the answer. Such simple devices as—

“The greatest genius the world has ever known, who, had he but turned his gifts to the betterment instead of the destruction of mankind, would also have been the most beneficent.”

Discuss and exemplify this.

should not deceive anybody.

**Reading up the Work.**—Having got the complete list of some thirty questions or so covering the whole course, you have now to fill in the information.

It is extremely desirable to have a stock form, or rather a series of stock forms into which to cast the information. I recommend the adoption of those already given.

Take one question at a time. Read up in as many books as you have available each section of the form, taking

them one by one. Napoleon : first the state of affairs before his advent ; the early life (preparation) ; the period of achievement, and so on. In this way a fairly large body of notes will be collected.

**Condensing the Notes.**—These notes have now to be condensed into such a compact form that it can easily be memorized. The great secret here is Perpendicular Memorization. Do not arrange the notes for memorizing line by line from right to left, but from top to bottom in perpendicular lines.

If it is a biography the first two lines of “perpendicular lines” are fixed and stereotyped. They are :—

I. Foreword.	Previous state of affairs.
II. Life.	1. Preparation.
	2. Achievement.
	3. Success.
III. Afterword.	Causes.
	Result.

The subsequent lines are to be filled in.

In the case of Gray they were—

I. Previous state of affairs.		<p><i>a.</i> After Restoration, false energy.  <i>b.</i> Before Romantic, revival of energy.  <i>c.</i> In Age of prose.</p>	Elizabethan energy. Restoration, false energy. Romantic, revival of energy. Age of prose.	
II. Life.		<p>1. Preparation.  <i>a.</i> Mother.  <i>b.</i> Father.  <i>c.</i> School.  <i>d.</i> College.  <i>e.</i> Tour.</p>	<p>1. Saves life at birth.  2. Connection with Eton.  3. Connection with Stoke Poges.  No use.  Friends: West, Walpole.  Formal atmosphere.  Milton's footsteps; quarrel.</p>	<p>Quotation:  "If two added to two makes four, I would not give four farthings to prove it."</p>
		<p>2. Achievement.  <i>a.</i> Pogis, 1742.  <i>b.</i> Durham.  <i>c.</i> Cambridge.</p>	<p>Spring }  West } Published by  Adversity } Walpole, 1748.  Eton. }  Aunt dies.—Finishes Elegy.  Wharton. { Vicissitude. Pro-  gress of Poetry.  Parry. The Bard.  Pindaric Odes.</p>	<p>Quote: "I fruitless mourn," etc.  Date: 1748.</p> <p>Quotation:  "First note of protest against formalism of the Augustan epoch of English poetry."</p>
		<p>3. Success.  <i>a.</i> Poet Laureate-ship.  <i>b.</i> Travel.  <i>c.</i> Professor of History.  <i>d.</i> Travel.  <i>e.</i> Death.</p>	<p>Refused.  North of England.  Lakes—West of England.  1771.</p>	<p>Date:  1771.</p>
III. Conclusion.		<p>1. Causes.  2. Results.</p>	<p>No, <i>e.g.</i> Pope.  Lived too early.  Appreciated late.</p>	<p>Quotation:  "Never spoke out."</p>

Notice that quotations and dates are set all by themselves in the extreme right-hand column. The reason for this is that dates and quotations are not easy to remember ; hence they need frequent revision. All the rest of the essay may be known, but the dates are still a little uncertain. You may run your eye down this column and revise them without bothering about the rest. Moreover, they may be glanced through at the golden last moment just before the exam.

Suppose that the question were—

“ Give a brief account of the chief theories as to the nature of electricity.”

This would be a “ Pro and Con ” form, but with several alternative “ views.” The heads will be as on opposite page.

In the previous notes I have merely “ set back ” the subsidiary heads in the fourth column—

The Fluid Theory :—

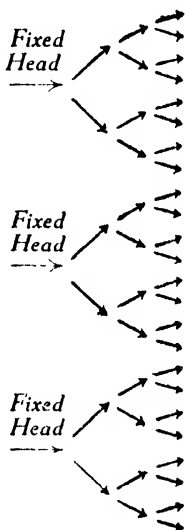
1. Applied to Attraction.
2. „ Repulsion.
3. „ „ Conduction.
4. „ „ Induction.

If your hand-writing is not neat, it is better to be more lavish of space, and use the sixth column.

Remember in making notes not to cram in too much. Do not over-load columns 4 and 5. Put no more than is really needed. Every extra fact adds to the difficulty of memorising and the danger of forgetting. Is the extra fact worth the extra risk ? Ask this each time.

Introduction.	Statement.	The Phenomena.	Attraction. Repulsion. Conduction. Induction.	Dates and Quotations.
Discussion.	Explanation. View I.	Statement. Arguments.	The Fluid Theory : 1. Applied to Attraction. 2. " " Repulsion. 3. " " Conduction and non-conduction. 4. " " Induction. Faraday's Lines of Forces : 1. Applied to Attraction. 2. " " Repulsion. 3. " " Conduction and non-conduction. 4. " " Induction. Maxwell and Thompson's Wave Theory.	
Accepted view.	View II.	Statement. Arguments.	The Fluid Theory. Faraday's sulphur Experiment. Faraday's Theory. The vacuum. The Wave theory : Recent Discoveries. The two previous theories were the result of the knowledge of the time.	
Proposed action.		Motives.		
		Future lines of research.		
Note that for even greater clearness six columns may be used.				
Discussion.	View I.	Statement.	The Fluid Theory.	Date and Quotation.
			1. Applied to Attraction.	
			2. " " Repulsion.	
			3. " " Conduction.	
			4. " " Induction.	

**Reproduction of Notes.**—It is in the reproduction of these notes from memory that the perpendicular system comes in. We wish to make absolutely certain that no single point may be omitted by a lapse of memory. Therefore start not from the beginning, but from the *whole*, beginning, middle and end, and expand it thus—



The fixed heads are (in the case of a Discussion)—

Introduction.  
Discussion.  
Accepted view.

In the case of a Life they are—

Introduction.  
Life.  
Conclusion.

Write these down, leaving plenty of space, thus—

Introduction.

Life.

Conclusion.

What are the second column heads of Introduction ?  
Of Life ? Of Conclusion ?

Introduction.	Antecedent Circumstances.
Life.	Preparation. Achievement. Success.
Conclusion.	Causes. Results.

It has not mattered up to the present whose life we are reproducing. Now supposing we are reproducing the life of Gray. What are the third column heads ?

They are—

---

Antecedent events.	After. After. Before. In.
--------------------	------------------------------------

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Preparation.	Mother. Father. School. College. Tour.
Achievement.	Poges. Durham. Cambridge.
Success.	Poet Laureate. Travel. Professor of History. Travel. Death.
Causes.	Health. Lack of Audience.
Result.	Forerunner.

Can you now fill in from memory (or after one glance at the notes given a few pages back) the remaining two columns ?

See how little chance of error there is. The first column is fixed and known. The second column is also fixed. The third column varies for the particular essay, but it consists only of 25 words, and grows very easily out of column 2. It gives the lead to all the details in column 4, so that it is impossible to omit a whole section. The most that can happen is the loss of one particular detail, for example, one poem, the death of his aunt or such like.

The real danger in examinations is in the haste of the moment the loss of a whole section, *e.g.* the whole of the Durham part, the two poems connected with it, and the connection of the poet with Dr. Wharton. How easy it is to do this in reproducing the essay in a string from start to finish, instead of in parallel perpendicular columns working out from the whole.

**Practice in Reproduction.**—Some students imagine that if they know all the substance of the course they are

ready for examination. They are not. Practice is needed simply for the sake of speed. The quicker the examinee can reproduce the more he can get down. Time is not saved by scribbling. Time is saved by an unhesitating memory. Reproduce from memory the Life of Gray now, and it would take, say, 10 minutes to get the notes down. Reproduce it 10 times, and each time the minutes would be reduced until no more time could be saved ; it comes to mind quicker than you can write.

Secondly, an examination is written. Therefore learn by writing. The human brain is such that though it may remember a thing for speech, it does not remember for writing. This is the reason why some people mutter when they write. Their writing brain has no memory, and they have to dictate it from the speaking brain. This wastes time. Moreover, the memory for speech is far less accurate than the memory for writing. Therefore never learn up notes by "reading them over." Learn by "*writing* them over."

In "writing over the notes," do not copy them out ; do not try to reproduce from memory alone and then see if it is right ; for if an error is made it is always apt to be repeated. Try to reproduce from memory, and whenever you are the least bit doubtful look at the original and make certain before writing. Never make an error. Never allow even a chance of error. Remember what was said about spelling mistakes.

Go on reproducing the notes, writing in columns from left to right, working always from the whole, again and again until all hesitation and doubt have vanished and it can be done almost automatically.

**Diagrams.**—The same rules as apply to the learning of notes apply also more forcibly to the learning of diagrams.

It is impossible to learn a diagram by simply looking at it. You wish to be able to *draw* that diagram. Then learn by drawing it. First copy it carefully. Copy it again. Gradually in copying try to remove your eyes from the book, and do more and more from memory. Eventually the whole diagram can be drawn from memory.

But the task is not ended yet. It is necessary to be able to draw it quickly. Study how the movements of the hand in drawing the diagram can be simplified. In this way draw faster and faster, but never less carefully. Never scribble the diagram. Lessen the time while keeping the diagram just as perfect.

The chief thing in learning a diagram from a book is to make a good DRAWING version of it. This consists mainly in—

1. Getting rid of shading ;
2. Getting rid of short lines, or running them together into long ones ;
3. Getting rid altogether of unnecessary details.

This process is best carried out not by care and thought, but by continuous copying. Copy the picture once. Then copy it again FROM THE COPY. Copy it again from the *second* copy. Make a fourth copy from the third copy. In this way it will be found that the diagram will automatically simplify itself and become suitable for drawing.

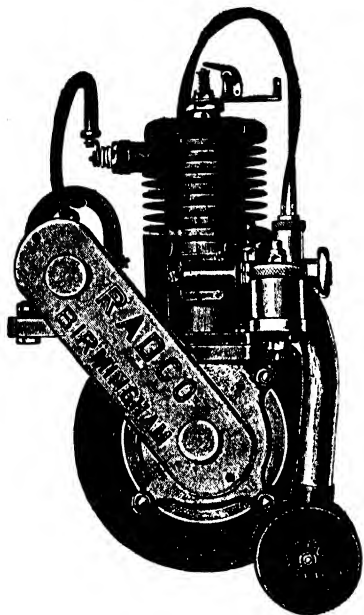
After each drawing be careful to refer back to the original diagram to make certain that in the simplifying nothing of importance has been omitted.

In drawing be very careful to notice *in what order* it is most convenient to draw the various parts, and always draw it in the same order once the most convenient method has been found.

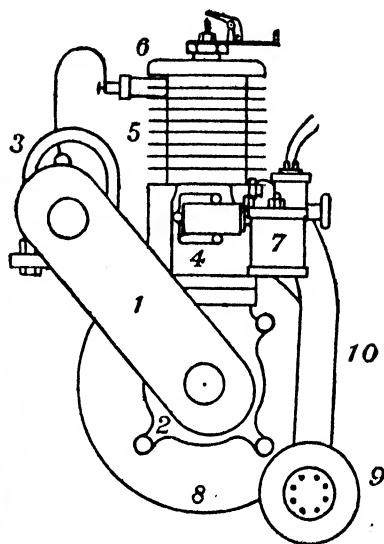
The example below is a picture of a motor bicycle engine, and the simplified diagram for rapid drawing made after five practices. The only difficult parts of it are 8, 9, 10. No. 8 is supposed to be round, but it must touch 9. If I draw 9 first I may have to make 8 a queer shape to reach it. Moreover 9 cuts it. I might have to rub out a bit. No. 10 is a big black pipe passing into 4, just behind 7. I shall almost certainly have to rub out a bit to make room for 7 if I draw it first. For the same reason I draw 1 before 2, because 1 is in front of 2. If the diagram is always drawn in the same order it is much less likely that omissions will occur.

The numbers in the diagram show the order in which it is most convenient to draw it.

UNSIMPLIFIED



SIMPLIFIED



The above system applies also to maps. Practise so as to get ease and speed. Always draw the parts in the same order, so as to prevent accidental omissions or erasures.

**Dates.**—A word about them. Most people find them difficult to remember. A line of time is very useful in order to get a relative idea. Take a long strip of squared paper. Let one inch represent 10 (or 50 or 100 years) according to the length of the period being dealt with : it is, however, better to have several lines of time, one for each century, and let each be ten inches long. For the century 1500 to 1600, let 1500 be at the top and 1600 at the bottom of the tenth square. Fill in the various events according to their date. It is then possible to visualize whereabouts one event occurs in relation to another,

But this does not give the exact date. Moreover, with the line of time alone one is apt to remember that Gray was about 25 when Pope died, but we do not remember the exact year when Pope did die. We know the century, but not the exact date. It is very useful to have the dates of a few leading people fixed and certain to a year. For this the "Memoria Technica" is a very useful "dodge."

Each of the numbers is represented by a vowel and also by a consonant, thus :—

The vowels	{	a	1	k	e <i>K</i>
		e	2	d	<i>Do</i>
		i	3	t	<i>Tin</i>
		o	4	r	<i>fouR</i>
		u	5	p	<i>Panch</i>
$o=4+e=2$	{	oe	6	s	<i>Six</i>
$o=4+i=3$		oi	7	v	<i>seVen</i>
<i>eight</i>		ei	8	g	<i>eiGht</i>
$o=4+u=5$		ou	9	n	<i>Nine</i>
		y	0	z	<i>Zero.</i>

By the use of vowels and consonants alternately dates can be made into syllables. The actual century is not needed for common sense tells that, hence as a rule only two letters are required. However, if the century is really not known for certain, it may be added, thus :—

1815 becomes	1	8	1	5	keiku.
	k	ei	k	u	
or	a	g	a	p	agap.

But this does not fix in the mind what 1815 was the date of. Cut off the last syllable of the word, and add

the date syllable (of two letters leaving the century to sense) thus :—

(Waterloo)	Waterlap	(18)	15 or Watagap (giving the century also).
(Trafalgar)	Trafalgad	(18)	12
(Shakespear)	Shakespoer	(15)	64
(De Foe)	De Foek	(16)	61
(Addison)	Addisoid	(16)	72.

The vowel or the consonant may come first, whichever way makes the more pronounceable word. For example :—

Addisoid might be Addisive.

It is well to exaggerate the pronunciation of the diphthongs especially “œ” to prevent confusion with “e.” For example, form the habit of saying “o” (as in “go”) + “e,” “o-e,” the two sounds being practically separate.

**In the Examination Hall.**—Always put a good answer first and a good answer last in the paper, with the weak ones in the middle ; for a bad answer on starting tends to form in the examiner’s mind the idea that he has a generally weak paper in his hand. A bad answer at the end is apt to leave him with a bad impression which makes him forget the previous good work ; and he has this bad impression given him just at the moment when he is forming his final judgment.

Put a watch in front of you, and follow it very strictly, otherwise there will not be time to write the good answer at the end.

The last answer should be the one you know the best of all. The first answer that which you know second best. For at the end you will be tired ; hence if the answer is to be good it must be a thing you know particularly well.

Number the answers in the question paper in the order in which you will write them.

It is a good thing to make out the notes of the weak answers right at the beginning while you are fresh. Then

go on to make out notes of the first and last answers ; then do the first and the weak questions from the notes already made. Then write the last question, the good one, from the notes already made.

Do not leave too much time for revision. It is very difficult to find mistakes in a thing already written.

When an examination paper is marked numerically (as most are in India), do as many questions as possible. Even a poor answer generally gets some mark. When it is marked by letters, Alpha, Beta, etc. (as is very rare, in India), be especially careful to get a good question at the end, and do not do any questions which are not well-known.

**Neatness and Handwriting.**—Many terrible stories are told of first-class candidates who have been plucked in examinations simply because none of the examiners could read a word of what they had written. These stories are used as an argument for copper-plate handwriting in examination papers. This is perfect nonsense. Bad handwriting undoubtedly does detract from a candidate's marks, for—

- (1) The examiner is apt to omit or fail to notice certain points.
- (2) The difficulty of deciphering makes it hard for him to retain all the points of the essay in his mind when marking.
- (3) Bad handwriting is annoying, and it is apt to give the examiner an unconscious prejudice.

But "copper-plate" writing is no less of a disadvantage, for it takes so long that the candidate has no time to get any reasonable amount written, and writing never earns any marks directly. The best handwriting does not gain any more marks than merely legible handwriting ; whereas merely legible handwriting can be produced fairly quickly. My advice, therefore, is write legibly, but do not write copybook.

Far more important than handwriting (so long as it is legible) is Appearance. This means the general look of the page. The page should look neat. It should yield up

readily the substance it contains ; even urge its possession upon the reader. A filthy tangle of bad writing does not do this. Nor yet, it may be added, does a solid and unrelieved mass of minute legal script.

The main factors which go to give appearance are—

- (1) Margin.
- (2) Paragraphing and Paragraph Heading.
- (3) Diagrams and indented Quotations.
- (4) Footnote References.

(1) **Margin.**—Nothing contributes more to give a look of neatness to a page and to making it easy to read than a good width of perfectly straight margin. I note that owing to the prevalent idea that examiners are pleased if a large surface of paper is covered (as if examination papers were marked according to the weight or area), one very often finds pages in examination papers done for the Calcutta University in which there are only some four or five lines of handwriting. But this writing is so sprawling, so sticking its elbows out to take up as much room as possible, like the selfish occupants of a railway carriage, that it straggles all over the page. Instead of suggesting volume of knowledge, it suggests paucity, for the knowledge must be very small which is spread so thin. This spreading is utterly to be avoided. Keep the lines rather close together. The closer the lines are together the better the margin looks. Do not rule a margin if you can do without. Above all do not fold the paper. This looks horrible. If a guide is absolutely necessary draw a very thin dotted line such as will not be noticed when the page is written over. A natural margin looks much better than a ruled one.

(2) **Paragraphing.**—Paragraphing rests the reader. A weary examiner is very apt to let his attention flag towards the middle of a very long paragraph. Therefore do not have very long paragraphs. Let them be of medium length.

Paragraph headings are very valuable. They draw attention to the points, and the arrangement. They help the examiner to follow the answer closely, and fix the

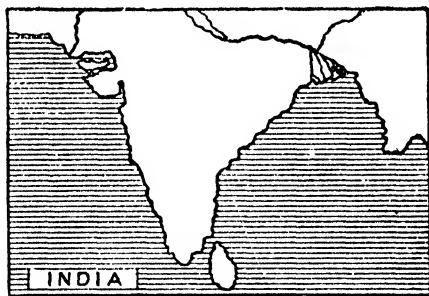


substance in his mind. They add greatly to the appearance of the page. Lastly and not least they are extremely useful to the writer. They are the best of all safeguards against wandering from the point.

(3) **Diagrams and Quotations.**—Good maps or diagrams and quotations are things to be proud of. Do not let them pass unnoticed. When giving a date in the text it looks well to repeat it in the margin thus :—

1815.    In the year 1815 the Battle of Waterloo was fought. This great victory finally put an end to the power of the French Emperor, Napoleon. The Emperor was imprisoned in the Island of St. Helena. . . .

Maps and diagrams should always be enclosed within lines. An unenclosed diagram or map looks very untidy. An enclosed one looks very well. If the diagram is of small size it looks very well to write down the side of it. The lines should be ruled. For this purpose it is useful to bring a set square into the examination room.



Quotations in an examination paper, if they are of any length, should be paragraphed—especially poetry :—

“Prose quotations if any length may be set well back both on right and left margin. Care should be taken to keep the right margin straight.”

(4) **Footnote References.**<sup>1</sup>—When an exact reference

<sup>1</sup> See “Encyclopædia Britannica,” p. 1023.

is remembered it looks very well to put it as a foot-note with an asterisk. Repeat the asterisk in the margin.

**Things to bring into the Examination Room.**—It is no trouble to bring in a few extra articles to the examination hall. It takes no time, and it may save a lot of time.

1. Bring several of the particular sort of pen-nib you prefer. Very thick nibs should be avoided, because the paper provided by the University is rather thin, and the nib goes through and that looks very bad. Very thin nibs should be avoided, even by small and fine writers, for rapid writing with a very fine nib is apt to become sprawling.

2. A pencil ("B" or "BB" is best, for it is very easily rubbed out).

3. A pen-knife (for the pencil).

4. If it is Geography or Science or any subject requiring complicated diagrams, a red and blue pencil may be useful, so long as it does not lead to waste of time.

5. A set square (for lines round diagrams).

6. A ruler (for margins; equally effective is a page of loose paper folded longitudinally several times. Note: if the Examining Authorities do not provide loose paper it may always be obtained from the centre of the book).

7. Pencil eraser. (Let this be the very best Drawing Rubber, or Artist's Rubber, for it erases cleanly and quickly. A cheap eraser makes a mess and takes a long time. A piece of type-writer eraser is also useful for removing ink where removal instead of mere cancelling is necessary—as in a diagram.)

But do not take geometrical instruments, such as a compass, parallels, etc., for an examination where the diagrams need only to be freehand. This will only result in endless waste of time. Never draw a diagram with instruments unless instruments are really necessary as in Practical Geometry. It wastes time to no purpose.

**Conclusion.**—The above remarks give several hints which I hope may prove useful. But they will not save an idle student from failure, or a crammer who relies on chance from the possibility of mischance. All they can do,

and all they are intended to do, is to economize the time of a hard worker, so that he may get the maximum value for the time he spends.

Perhaps they may have one other useful result—in helping the successful student to realize just how little examinations signify. All that success in examination shows is that the candidate has general knowledge of the fundamentals of his subject, and that he is able to reproduce it fairly readily at call. It does not prove a man a scholar or a scientist. It merely proves that he has some foundation upon which he may—or may not—subsequently build a deeper knowledge and a genuine scholarship. If he does not, his foundation is of as little use to him as a kaccha plinth which is never bricked in and never built upon. Time and weather soon wash it away.

## PART IV—THE ARTISTIC ESSAY

By “Artistic Essay” is meant a type of composition whose main purpose is not to give information, but to give pleasure, not to lead to thought but to feeling. An artistic essay *may* evoke thought, *may* give information, but if it does so, it does it accidentally.

In construction the main difference of the artistic essay is its absence of fixed form. A good stout skeleton is of great advantage in the “information essay”; it totally mars an “artistic essay.” The form of an artistic essay should be simple, and well concealed. The main difficulty in the artistic essay is the Technique of the composition,—the art of composing a telling description, a forcible conversation, an interesting story.

## CHAPTER X

### THE DESCRIPTION

THE descriptive essay is usually called for by some such request as the following :—

1. "Describe a waterfall."
2. "Write a description of a railway station."
3. "Make a word picture of a sunset."
4. "Write a letter to a friend describing the most beautiful scene you have ever witnessed."

With regard to the last question, the questioner here reveals his ignorance. We do not as a rule, if we are good letter writers, send to our friends lengthy and well finished descriptions of beautiful scenes. We might in describing a particular trip allude to one and dismiss it in a few descriptive phrases ; but an elaborate, well thought out, well constructed description of a scene, such as the examiner appears to require, is *not* a letter to a friend. I have noticed that examiners have always very vague ideas as to what we write to our friends. One examiner asked for a description of a steam engine in a letter to a friend. Possibly examiners have peculiar friends ; or possibly they have no friends. . . .

Such requests should merely be tactfully dealt with—

"DEAR SUSIL,

"The other day I saw what I think was the most beautiful sight I have ever set eyes on. It was a sunset at Cox's Bazaar. When I got back to the Bungalow I wrote a little description of it. I have enclosed it in case it may interest you. You must not criticize it too severely. This is it :—"

and then you give a proper essay in the proper form with no more nonsense.

**Fiction versus Fact.**—It will be found more convenient never to make a description entirely true to fact.

Sometimes when a definite subject is mentioned it is necessary to keep fairly closely to the fact, though even here some additions are possible. It will always be found that a basis of fact with a superstructure of fiction makes the best and easiest description. That superstructure may consist in a combination of fact, convenient details being borrowed from elsewhere.

The reason for this strange advice is twofold :—

(1) Strict adherence to fact gives very little scope. If there is a particular part of the picture on which the memory is somewhat vague, one cannot fill it in to taste ; one has to leave it blank. Many little “improvements” have to be omitted because as a matter of fact they were not there. For example, it is always desirable to have a little life and movement in a description. As a matter of fact there was nobody on the shore at Cox’s Bazaar that particular evening. If I stick severely to fact, my lonely fisherman returning with the red glow behind him has to be cut out. And yet he improves the picture immensely, and there is no reason why there should not have been one. In fact there were on other nights but not on that particular night.

(2) Rigid adherence to fact is apt to introduce an atmosphere of fact. The artistic impression is spoilt. The “word picture” reads like a guide book or a geography lesson. For this reason alone I would always wilfully make certain intentional departures from the actual.

**Distance.**—When a certain width of choice is given (as it always should be), *e.g.* “Describe a sunset,” “Describe a river scene ;” not “The scene on the River Hooghly,” or “The sunset on August 7th, 1916, seen over the Calcutta maidan”—always give preference to your more distant memory. Describe a sunset seen in childhood rather than one seen last week. Or rather, to make the law a little less likely to mislead, never describe a scene which is absolutely fresh in the memory. It is not accuracy of detail that is needed here, but “atmosphere,” emotional background. That is not obtained in memories that are too fresh. .

**The Refrain.**—A description when it stands alone as a composition or essay in itself, should always have a “Motif.” It should illustrate a general statement, otherwise it seems purposeless. Also it is very difficult to select the material for the picture if there is no central idea. The “statement” may be of the lightest, vaguest kind, *e.g.*—

<i>Essay on</i>	<i>Statement.</i>
A Sunset.	“Nature’s wonders are vast and silent. Man makes a tumult in weaving one garment: She changes the whole canopy of the sky without a whisper.”
Railway Station.	“Where are they all going to? To a marriage, a funeral, the birthday of a son, the sickness of a wife, money getting, money spending—where?”
A Forest.	“So old—if they could only speak.”
The Sea.	God made first sky, then sea, then land, and so are they wonderful,—sky more than sea, and sea than land.

The description should to a certain extent be made to exemplify the statement, though this should not be overdone. The “motif” should always be brought in at the beginning, *and* at the end, so as to give unity to the composition. Great care is needed here, so as to bring it in neatly and naturally. It may, if it fits in well, be brought in several times throughout the essay, especially if it is short; *e.g.* “Where are they all going to?” in the Railway Station essay. Here again do not overdo it.

**Change of Space or Time.**—A description should always view its objects from two or more aspects.

I. The time may be changed. In an essay on a village street, we may describe it in the morning, the afternoon, the evening; on the sea—on a sunny, a dull, a rough day; on a railway station just before, just at, just after the starting of the train; a sunset,—twilight, the beginning, the zenith, the fading, night.

II. The space may be changed. A village street, in England, in America, in Bengal; the sea, the English Channel, the Bay of Bengal, the Pacific; a River, its source, its mouth; a railway station, Calcutta, a small mafussil station; a court of law, the High Court, a Munsiff's court in a very out of the way place.

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So far as the essay has any form, its form is this :—

I. Introduction (bringing in the “Motif”).

II. (a) The most familiar view (if space); the first in time (if time).

(b) The less familiar view (or the second view in Time).

(c) The still less familiar view (or the third view in Time).

III. Conclusion (bringing in the “Motif” again).

**Warning.**—Because we have now come to the Artistic Essay do not imagine this is the time for “fine writing” and lofty words. As has been said before, *write simply*. In the Substance Essay you said simply what you knew and what you thought. Say now simply what you have seen and heard, not what you have felt. The feelings are to be implied.

Feelings are expressed not by emotional writing but by describing the cause of the feeling so well that it evokes the same emotion in the reader. Never refer to emotions directly—“I was charmed,” “It filled the soul with peace.” Describe it charmingly or peacefully, and let the reader gather his own feelings.

And beware of exclamation marks.

**Collecting the Material.**—Before writing it is necessary to get the main material objects of the scene clearly in position and in mind. We must decide what there is, and where it is. This is best done by means of a picture. Draw a picture of the scene. It may be as rough as you please. Do not let it be a work of art, or take any time to do. It should be drawn quickly, helped with plenty of pointers and notes for convenience. It is not intended to



represent the scene, but merely to act as a shorthand note. It is quicker to draw than to make a list and describe positions. There is no other way of avoiding muddle.

Suppose for example that without a picture we start describing a street: "There is a carriage on the right, a man on the left, a flock of sheep in front, a herd of cows just behind the sheep." Now is the man near the herd of

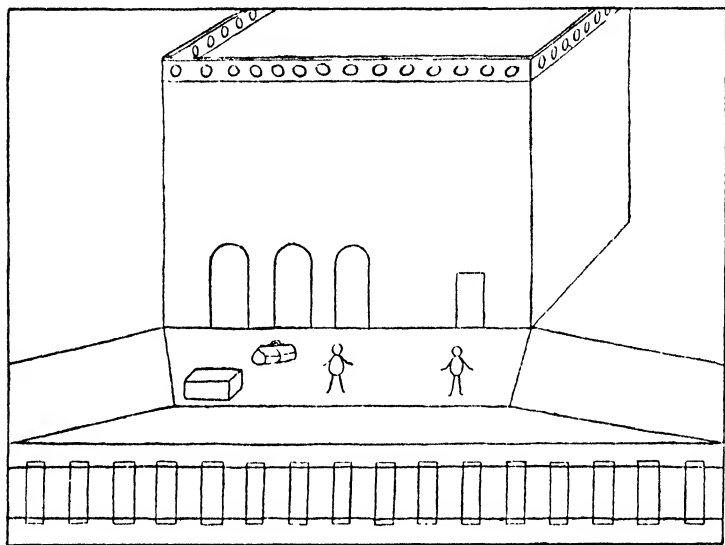


FIG. I.—Railway station.

cows? It is impossible not to get muddled unless one has some sort of a picture as a guide.

The picture should not be as Example I.<sup>1</sup> above. What are all these blanks? Is there no sky? Is there nothing behind the station? No road? No carriages? Are there only two people on the platform? Only two boxes? Has

<sup>1</sup> In Fig. II. my own actual note is reproduced. The very artistic drawing in Fig. III. may make the scene clearer, but the student's notes should be as Fig. II. Any attempt at careful drawing should be avoided. All detail should be put in marginal notes. Even Fig. II. is too carefully drawn. And, of course, it is too small, hence the marginal notes are meagre for want of space.

the house no side walls? Is there no one inside under the arches? Are there no railings to separate the line from the road? There are no blanks in nature. Lay a finger on any part of the picture, there must be something there, if it be only a brick wall, or the sky, or dust. Therefore draw in the main outline, then go over it piece by piece, and ask each time, "What would be there?"

See the second picture. A good deal has been filled in here. But there is one very noticeable blank. There is a small area of blank wall just behind the station-master. What would be there? What has been omitted?

There is no waiting-room.

No clock.

No newspaper seller.

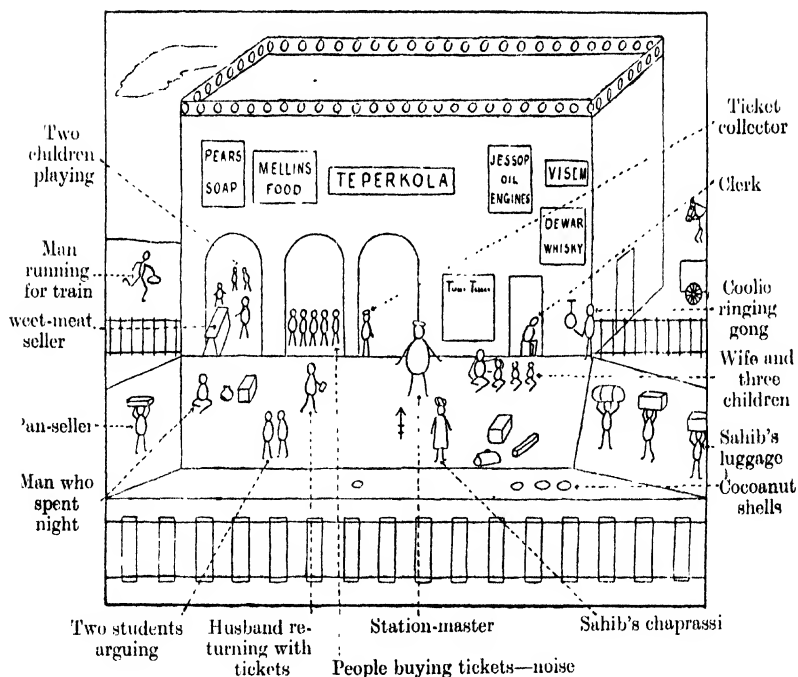


FIG. II.—Railway station.

Look at the side of the building. What is missing? Are there no windows? No cakes of fuel stuck on to the wall? Are there no goats or cows, or chickens in the little garden outside the door? Is there no tree in the country where this station is?

Suppose these things filled in; the picture still lacks detail. Every person in this picture must be wearing some clothes—except the children. The people also have faces, some happy, some beautiful, some wrinkled, some worried, some sad.

It is not necessary to think out the details of every person in the picture, but certain leading figures should be given individuality.

The details should be filled in in the margin underneath the pointing lines. Some may, however, be suggested by little touches in the picture, *e.g.* I have put a “picture note” that the station-master is fat, and that he has a hat on. The ticket collector has a hat on, and is thin. The woman has one arm round one of the children.

The marginal notes on details should especially mention colour, otherwise it is apt to be forgotten.

They should also mention what the people are doing, where it is of any special interest, *e.g.* “Chapprassi shouting to coolies”; “two students arguing.”

**The Point of Vision.**—When we view a scene we are standing in one place and facing one way. Everything is on the right, or the left, in front or behind. In describing a scene we must similarly fix our position, otherwise it is impossible to have any fixed point in relation to which we may describe all the other objects. Put a cross and arrow (for direction of author's face) anywhere in the picture. Let that be the point of vision. From there see that the station-master is just in front, the woman is on the right, and the husband on the left.

**Number of Pictures necessary.**—One picture is necessary for each scene in the essay. This means a lot of work? It does. That work is all practice in detail. When greater skill comes, you may afford to make the

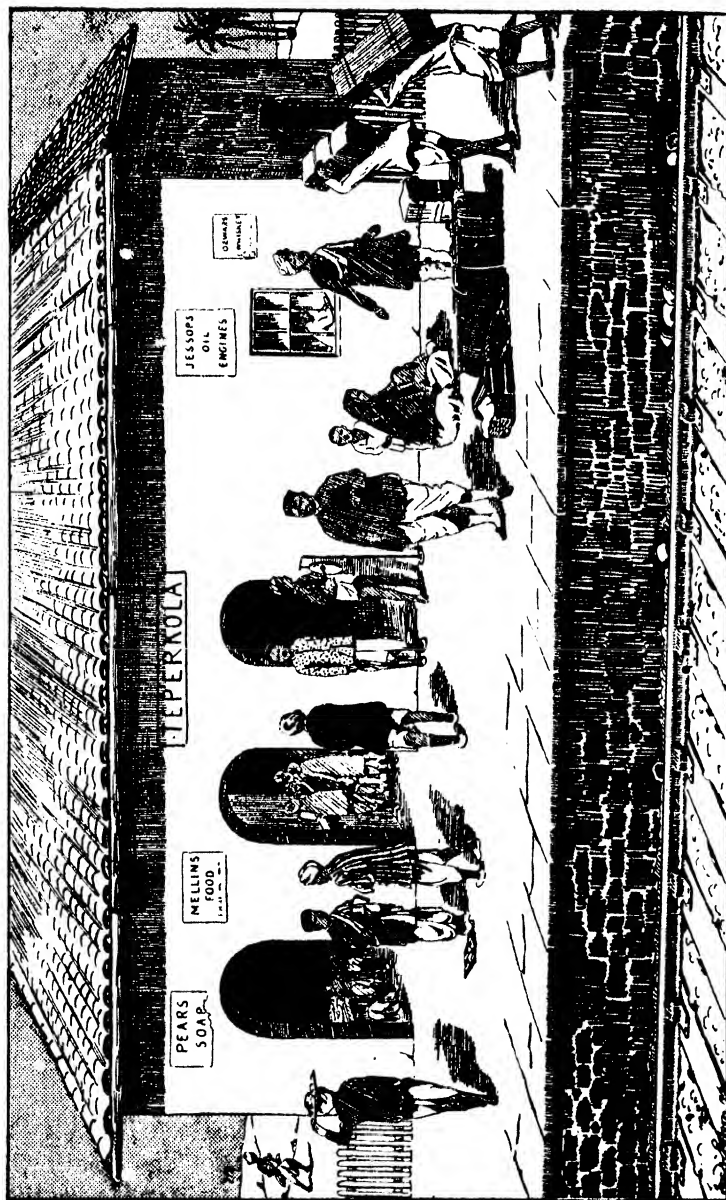


FIG. III.—Railway station.

pictures simpler, and leave much to the memory. The picture is still made before a word is written, but the increased visualising power makes it unnecessary to note so much. A picture of some sort is always necessary however great the skill. There must be a scaffold for every building.

**The Art of Description.**—First give the general impression. This is always of Sound, Smell, or Touch, NOT Sight.

Then give the objects, and their positions and details.

Impressions—sound, smell, touch, are more important than sight in description.

Try for telling detail—the smaller the detail, the more effective. Try to suggest the whole by mentioning the details.

Do not feel bound to drag in everything that is in the picture. Take what seems striking at the moment of writing. The picture is only a preparatory catalogue for the purpose of selection.

### *A Railway Station*

#### (1) THE "MOTIF."

Where are they all going to? The anxious wife with her two little children, the sahib with his great heap of boxes, the college students, the chattering crowd round the booking office, those yet unseen arriving in carriages, those hurrying on foot at the last minute, each with his own little luggage, his own little business, his own little care, his own little some one expecting him at the other end—where are they all going to?

#### (2) SCENE I.

##### (a) *General idea.*

There is a furious, feverish bustle. The air is laden with dust and perspiration. The platform radiates a hot invisible steam. One's ears split with the clamour. Everyone is talking, no one is listening;

every one gives orders, no one fulfills them. People hurry to and fro ordering ; those whom they order are also ordering. Every one is giving orders to every one else, and the result is disorder. " Mal laou," " Pan mitai," " Ruti, ruti," " Boroff lemolade," and above all the word " Peisa " as the recurrent air of all the more strident conversation. Peisa, peisa, peisa—mal, mitai, peisa, lemonade, lao, peisa, peisa, rutii, juld, peisa, peisa—Dust, Perspiration, peisa, Hubbub.

*b) Positions.*

Just in front of us and right in the middle of the platform is the station-master. He is of vast bulk, and he looks round with an air as if he not merely owned the railway station, but actually contained it within the vastness of his protruding presence. On the right, just under the fat left hand of the station-master as he extends it in haughty command to some menial who is also giving commands to some one else, and does not listen, sits a weary anxious-looking woman. Her arm is round one of her children ; she shivers, clutches her cloth ready to draw it round her as a barrier against the world. The other child, slightly larger, stands a little apart. She claims proprietorship of the little sister by holding her hand. Two daughters !—what an expense in the years to come. The husband, who will have to bear all these worries, comes hastening across to the ticket office already looking as worried over four tickets (two of which are halves) as if he were already charged with the duties of matrimonial negotiation. Behind the husband, and on our left, two college students in very bright socks and very nicely pressed dhoties discussing we know not what abstruse matters, show thereby their indifference to the petty worries and anxieties which trouble other men. They are philosophers. But not half so philosophic as the little wizened old man surrounded by rice grains, relics of his morning and last night's meal : his water-pot, his bundl<sup>e</sup> and

his tin box. The big Time Table on the wall, just behind the station-master and half eclipsed by his bulk, troubles this little old man not at all. He came here last night. Here he will sit till his train comes for him. It may be hours, or it may be days ; when it does come, no doubt some one will tell him. And till then why bother ?—bubble, bubble, bubble, he smokes his hookah. No less aloof is the tall chaprassi standing as guard over the heap of luggage still awaiting its official owner. He looks down from his six feet of height on the coolies as if uncertain of their existence. His voice comes distant as out of a cavern, when he deigns to use it. As a rule he merely points.

#### SCENE II.

The tumult reaches its climax. A distant crescendo rumble—nearer. The station-master takes two steps forward. The station coolie makes a fresh attack upon the gong, fiercer than before. The train draws up. In every window heads appear. Then pan-wallah, the cigarette-wallah, the mitai-wallah, the lemonade-wallah, all start with fresh life. They redouble their cries. The heads from the windows answer. Little women with veiled faces are dragged along by conducting husbands. The women drag infants in a row of three or four each of decreasing size. These miniature trains rush past each other on the platform, break into units before carriage doors, and the units are again coagulated by a process of thrusting them in pairs through a narrow doorway into a compartment which already appears to be more than full.

A guard who has hitherto seemed the only inactive person on the platform, waves a flag. This animates the station-master into gesticulations towards the engine. But it does not animate the train. After an interval sufficient to show his complete independence of the flag or opinion of the guard, the train moves forward.

## SCENE III.

It is out of sight.

The station-master goes back to his office, takes off his official hat and coat, and sits in semi-naked ease. His clerk goes on working as before. He would go on just the same making out parcel bills if the trains ceased to run and all parcels vanished from the earth.

The pan, mitai, lemonade wallahs have all vanished into the earth.

Gone too the little wizened man. A crow hops down and begins to tidy up the relics of the breakfast.

Everybody has gone. The platform is empty. Gone—where are they all going to? Each with his little luggage, and his little care, each with his little some one waiting—at *what* “other end”?

*Exercises.*—Describe—

1. A sunset. (Vary place or time.)
2. The start of a Pic-nic. (Time.)
3. A ride in a tramcar. (Time, waiting for it, catching it, various passengers, alighting.)
4. A theatre. (Vary time or space; two essays.)
5. A village school. (Vary time or space; two essays.)
6. The “Interval” at a large High school. (Vary time or space; two essays.)
7. The crowd at a football match. (Vary time or space; two essays.)
8. A “Hat” or market. (Vary time or space; two essays.)
9. A marriage reception. (Vary time or space; two essays.)
10. A religious procession. (Vary time or space; two essays, but Time is easier.)
11. A railway station. (Varying the place.)
12. A storm. (Its different effects in different places, *e.g.* city, fields, village. Or vary the time.)
13. The rising of the moon. (Varying the place: a child sees it; a rich man; lovers; philosopher, etc.)



14. A gust of wind. (Its effect in various places, and on various people.)

15. The first day of Summer. (Time—dawn, midday, evening.

Also vary place—

First day of hot weather in India.

First day of Summer in England.

First signs of thaw to icebound explorers.

This essay will be planned :

Place 1. Time (a).

Time (b).

Time (c).

Place 2. Time (a).

etc.

Three pictures needed, one for each place.)

16. The first day of Winter. (Same design.)

17. A river.

18. The sea.

19. The house of a village doctor.

20. A Law Court.

21. A forest (or jungle).

22. Daybreak.

23. A ship (or boat) coming in to the quay.

24. A street.

25. A bathing ghat.

## CHAPTER XI

### THE CONVERSATION

**Punctuation.**—Before we begin let us be quite certain of the elementary matters. Remember please that—

(1) Whenever the speaker's actual words are used inverted commas are needed.

(2) That in writing a conversation or reporting speech of any kind, the Direct Form should always be used, when possible.

(3) *Never* mix direct and indirect speech.

(4) The word “that” is used **ONLY** in indirect speech. In this way English differs from Bengali. It is possible I believe to say—

She		bolilo		<i>je</i>		ami		jaibo.	}
He		said		that		I		will go.	}

This is *not* possible in English. In English there are two forms only—

He said : “ I will go.” (Inverted commas.)

or

He said that he would go. (No commas because it is not the words he said. He said *I*, not *he*.)

Of these the first form should always be preferred. It is much more effective, and much safer. Even for an Englishman indirect speech holds many snares.

(5) A new paragraph is required for every speaker.

Just to make quite certain that these points are grasped do the following exercises before going further. It is no use reading about the art of composing an effective Conversation if you do not know the elements of English and of grammar.

1. *Whenever the speaker's actual words are used, use inverted commas.*

Put in inverted commas where necessary, being very careful not to include in the commas things which the man did not say, *e.g.*—

WRONG. "Very well; He rose from his seat. I shall go."

He did not say, "He rose from his seat." The author telling the story writes that.

"Very well." He rose from his seat. "I shall go."

- (a) Is it really true? She began to cry softly. I would never have believed it of him. A little wisp of handkerchief appeared, and she dabbed her eyes with it. I could not have dreamed he was so wicked.
- (b) So he told us that he agreed to the proposal. I agree he said, though I cannot say I do so very willingly. He said he was rather disappointed we had not offered better terms. I should have thought that a big firm like you would be a little more liberal. After saying that he went away.
- (c) I— he hesitated. I— Certainly it was no easy thing for him to say. He stood on one leg, then on the other. He went red in the face. He mopped his brow with a rather dirty handkerchief. I— for the third time. Then he broke down altogether, and we could not get anything more out of him.
- (d) (This next piece is a trap for the unwary.)

I will tell you<sup>1</sup> just what was said:—

She said that of course she had known all along that his debts were fairly large. She had no idea that he was absolutely bankrupt. If she had known that, she would never have married him. He ought to have told her.

He replied that he did tell her. He told her exactly the sum he owed to the very last penny, and exactly how much chance he had of paying it.

I do not think she had fully realized it, but she was informed.

(For answer see below.)

<sup>1</sup> None of it is direct speech. Neither "she said that," nor "I will tell you" make what follows a direct report of speech.

2. *Always use Direct Speech if possible.*

- (a) Put "b" above, all into direct speech. At present part is indirect.
- (b) Put "d" above, from "she said" down to "paying it" into direct speech.
- (c) Put the following into direct speech :—

He said he would have to deal severely with the matter. Dishonesty could not be overlooked. He was sorry for the boy's mother, but discipline must be maintained. To leave the fault unpunished would merely be encouraging the others to commit similar offences.

I urged that there were exceptional circumstances in this case.

He replied that he could not see any. So far as he could see there was no excuse whatsoever.

3. *Never mix Direct and Indirect Speech.*

Put the whole of the following into direct speech. (Remember to put a new paragraph for each change of speaker) :—

He said that he had failed. It was not my fault that I failed. He rose from the table. It was just my bad luck. Then he asked me to give him another chance. I said that I could not do so. There are others waiting to have their first chance. Why should I give you a second chance before they have tried at all. He said that was true, but that we were old friends : we had been at school together. Poor fellow he looked very broken, very different from the cheery ruddy-faced boy I had played with long ago. For the sake of old times can't you give me another chance ? In old times friendship or no friendship we acted square. I have promised the next chance to another. I can't give it you, old man. I am sorry, but I can't.

If any mistake was made in punctuating the above passages, do them again and re-punctuate until they are correct.

**Indicating the Speaker.**—In a play the speaker's name is written against his words. In writing a conversation this is not permissible. It is done by certain novelists,

*e.g.* the great Bonkim, but it is not desirable. The single word in the margin acts as an interruption. The conversation does not flow on smoothly as it should. One feels as if the piece ought to be acted, not read.

There is another reason also. If the names of the speakers are indicated in this way it is impossible to give stage directions. The directions would have to be in brackets, thus :—

Jagendra : (rising from the table and drawing his shawl round him) Sir, you insult me.

This is terrible. The stage direction is a complete break in the sequence and flow of the passage. Moreover, all the actions are done before the words are said : He gets up ; draws his shawl round him, all in silence, and then speaks. In a play it is necessary to give all the directions first, for the actor carries the movements in his mind and does them at the appropriate place. In a story the actions must be put in *at* the appropriate places.

Half of the difficulty in writing a Conversation is not in making the people speak, but in linking together the speeches, in making the whole into a well-joined unity instead of a series of disjointed remarks.

“ **He said.** ”—First the speaker must be indicated :—

John said, “ How much do I owe you ? ”

James said, “ About one rupee.”

John said, “ I want to know exactly how much it is.”

John said, “ It is one rupee two annas, to be exact.”

It is quite clear who said what, but it is very ugly. As every one knows, repetition of the same word is to be avoided: here we have “ *said* ” four times.

There are synonyms for “ said,” *e.g.*—

Remarked.

Cried.

Asked.

Shouted.

Replied.

Screamed.

Enquired.

Sobbed.

Answered.

Ventured.

Spoke.	Stammered.
Exclaimed.	Lisped.
Whispered.	Muttered.
	Etc.

All these are different ways of "saying," and are appropriate on various occasions.

*Exercise.*—Fill in the blank in the following sentences with a synonym of "said":—

Walter —, "Where did you get that key?"

William —, "That is no business of yours."

Walter —, "Hah! You won't tell me!"

William —, "No, I won't."

May —, "Oh, they are going to quarrel. I know they are going to quarrel."

William —, "Y—you here! I didn't—didn't know you had come."

Walter —, "The interfering woman. She is always coming in where she is not wanted."

William —, "Walter, can't you get rid of her somehow? Tell her to go away."

**The Position of "He said."**—The above conversation even when the blanks have been filled in is obviously not as it should be.

James said, "I suggest we go and see the football match."

John replied, "I would rather go for a walk; I need exercise."

James muttered, "He never agrees to anything I suggest."

Alice ventured, "Suppose we go for a drive."

James whispered, "Do not suggest that. There is not room for three in the car."

The position of the "He said" or "He whispered" must be varied in order to make the conversation hold together. Note that the verb usually comes first when it follows the remark—

James said, "No."

"No," said James.

"I suggest," said James, "that we go and see the football match."

“I,” said James, “suggest we go and see the football match.”

(Here the emphasis is thrown on to “I.” The words just before the “He said” are usually emphasized by their position. In the sentence above James implies that Alice and John may suggest what they like, but *his* idea is to go to the football match.)

“I suggest that we,” said James, “go and see the football match.”

(The others can do what they like, but *we* will go to the football match.)

“I suggest that we go to see the football match,” said James.

(Here the emphasis is on the football match, *i.e.* not a walk or a drive.)

*Exercise.*—Put “he said” into the following sentences in such a position as to emphasise the right word according to the sense of the passage. Also give inverted commas.

John : I shall buy a horse.

James : Horses are expensive : a bicycle would be cheaper.

John : My cook and my bearer are very useful.

James : My bearer is good, but my cook is troublesome.

John : Can you do it ?

James : Can I ? The question is will I ?

John : If I go home, I shall recover my health.

James : You may go home, but you won't be any better.

John : If I go home I shall recover my **health**.

James : You may go home, but you **won't** be any better until you give up smoking.

John : Very well, we shall have to pay for it.

James : Very well ! It isn't very well. It is a very big sum of money, and a very bad bargain.

**Movements.**—Read the following conversation and try to find out what is wrong with it. In what way does it fail to convey a real impression ?

“He is very late,” said Mary. “He usually comes home by six.”

"See how fast it is raining," replied her mother. "The trains must be very crowded. Perhaps he could not find a place in the railway carriage, or perhaps——"

"Perhaps, mother, he would have sent me a telegram if he was delayed. It is long past the time of the second train, and it is not raining now."

"Dear, dear, we must have the carpenter in to mend this blind. It has gone up and it won't come down again. Idle hands are the cause of half the worry in life. Get a book or some sewing and you'll find he'll be here before you notice the time."

Observe that there is no "he said" in the second two paragraphs. This is intentional. It is not that which is missing. The whole conversation has a wooden sound about it. It is as if it were spoken out of a gramophone, or by two clay images sitting stiff in a couple of chairs. Do people speak thus? Do they sit with their hands folded, and move nothing but their mouths? Of course not. Watch any two people in a room together. They are always doing something. They stand up, they sit down, they light cigarettes, they look out of the window. Their expression changes; sometimes they are worried, or sad, or happy; they smile, they scowl, they compress their lips, their eyes sparkle or are dull. All these things must be mentioned, if the conversation is to live.

Moreover, people think. Many of their thoughts are never spoken; yet they are of great importance for following the train of the story. Indeed words are the least part of a conversation. Words say only what the speaker *wants* us to think. Far more important is what the speaker really thinks. For example, in the above conversation the mother is trying to soothe her anxious daughter, who is awaiting the husband's return. How different is the conversation if the mother really believes that something has happened to the husband from what it will be if she merely thinks Mary is over-anxious and the husband will arrive any minute! How different will be the mother's actions, expressions, unspoken thoughts in the former case, although



the words are just the same ! All this must be conveyed to the reader. It is useless merely to give him the spoken words. If we were actors we could put into the tone of our voices, the expression of our faces, our every movement, the hidden meaning. But a writer has no face, no voice, no movement. He has only a pen. Hence all these things, which an actor would silently convey, an author must describe in full.

Note in this connection that the "he said" may often be omitted—wherever it is clear who the speaker is. A description of movement may often take its place, for this makes the speaker clear:—Mary frowned "I do not think so"; or the indication may in places be entirely omitted, especially where there are only two speakers.

I will write the above conversation in full as it should be, and to make the point just mentioned especially clear, first the conversation shall be as if Mary was foolishly anxious, and second as if something had really happened to the husband.

# I

Mary fidgetted in her seat. She went to the window, then sat down again, then again rose. "He's very late," she said fretfully; "he usually comes home by six."

Her mother did not look up from her work. "See how fast it is raining," she replied in a soothing voice; "the trains must be very crowded." She counted her stitches. Mary was still standing and looking towards the window. "Perhaps he couldn't find a place in the railway carriage, or perhaps—" A stitch had been dropped somewhere.

Mary disliked being soothed. Mother always said "perhaps" when she was trying to be soothing.

"Perhaps," said Mary crossly, "he would have sent me a telegram if he was delayed." She looked at the clock, which she knew perfectly well to be an erratic article, relying more upon an eccentric Swiss imagination than on its works for the time. "It is long past the time of the second train, and it is not raining now."

The mother thought that possibly confutation of fact would silence Mary's anxieties. She laid down her knitting and crossed to the window, and let up the spring blind. But unfortunately the rain had actually stopped. "Dear, dear," she said, "we must have the carpenter in to mend this blind. It has gone up, and it won't come down again."

Mary was still standing there with a silly pout on her face. It made her mother angry to see her. "My dear," she said sharply, "idle hands are the cause of half the worry of life. Get a book or some sewing, and you'll find that he'll be here before you notice the time."

## II

"He's very late," said Mary anxiously. "He's usually home by six."

Six—and now it was past eight o'clock. The mother glanced at the clock—twenty five minutes past. Poor child—it was the old trouble; friends in the city, just one more drink; "you may as well stay to dinner as it's so late"—and all the rest of it. Poor Mary with her nicely cooked birthday-dinner spoiling.

"See how fast it's raining," said the mother cheerfully, trying to keep her daughter's spirits up. "The trains must be very crowded. Perhaps he couldn't find a place in the railway carriage, or perhaps——"

Perhaps what? She went on knitting furiously, trying to click out from her busy needles some other plausible excuse for man's selfishness.

"Perhaps, mother, he would have sent me a telegram if he was delayed," said Mary sadly. She too glanced at the tell-tale clock. "It is long past the time of the second train." A sound of wheels—but the carriage passed the door. "It is not raining now."

Her mother crossed to the window and pulled up the blind. No, it wasn't raining; the last excuse had vanished. Hurriedly she tried to pull down the blind lest Mary should see the bleak moonlit street. The blind was stuck. She wanted to distract attention. "Dear, dear, we must have

the carpenter in to mend this blind. It has gone up, and it won't come down again." She must keep Mary from worrying. Perhaps he would come yet. "Idle hands, dearest," she said, "are the cause of half the worry of life. Get a book or some sewing and he'll be here before you have noticed the time."

**The "Conversation" Question.**—Teachers and examiners do not, as a rule, think of The Conversation as a subject for an essay. The proper way in which to call for this type of essay would be :—

1. Write a little dialogue between two brothers. They are discussing how they can mend the family fortunes. They debate which shall go abroad.
2. Three men in a railway carriage are discussing the war, (or any other topical subject).
3. A father talks to his son about money matters, and asks him to be careful with his money at college.
4. Two cultivators discuss the jute prospects.
5. A poet and a scientist debate about the usefulness of art.
6. A doctor tells a mother that her child will not recover from his illness.
7. Two children talk about their relatives.
8. A teacher has summoned a boy before him to punish him for making a noise in the class-room.
9. A husband and wife debate how to "make both ends meet" financially.
10. A young lad pleads with his employer to forgive him his first act of petty dishonesty.
11. A mean old man bargains with a shop-keeper for a piece of cloth.
12. Two friends miss the last train at a distant railway station. They question various people as to what they can do.
13. A barrister and his client discuss a case. The client is accused of theft.
14. Two servants discuss their masters' merits and demerits.

15. Two learned men, formerly fast friends, quarrel about the meaning of a word.

Such essays demanding real observation of human nature and a genuine power of literary imagination are, alas, very seldom asked for by teachers. They may, however, be given by the pupil all the same. Teachers very often set the most impossible subjects for essays, such as—

“ A railway journey.”

“ Economy.”

“ The weather.”

“ The wickedness of theft.”

“ Philology.”

and such like. These impossible subjects may often be treated in a light manner by turning them into a conversation. And I think that most teachers who have literary appreciation and a modicum of breadth of mind will appreciate the courage of the writer, if the attempt is successful. In these cases it will be necessary to give a special foreword and after-word to link the essay on to the exact form of the essay question.

**The Form of a Conversation.**—1. First in a very few words indicate the place, time, and the people present.

(This involves a brief description. See the previous chapter, and remember that the shorter the description the more small details and the less whole objects are mentioned. What is needed is a few telling details which give the clue to all the rest. The scene should be drawn out as described in the previous chapter, before it is written. This is very important as the figures have to move a lot, and any indistinctness will lead to inconsistency. The characters will begin falling over the furniture, and turning on the electric light in a room lit by oil lamps.)

2. The Conversation.

## 3. The Climax.

(Either a definite conclusion or no conclusion is reached.)

## 4. An Event.

(Then something happens. It need not be anything very striking, but it must be an event, not talk, *e.g.* the train stops and they get out. The husband arrives, and Mary and her mother go in to dinner. The learned men separate in anger. The employer refuses to be merciful, and the boy leaves the room sadly.)

## 5. The Conclusion.

(This should be very short and sum up the meaning of the piece. If the piece is entirely self-explanatory, it may be omitted.)

As a rule try to finish on a quiet note. The greatest noise or excitement should come just *before* the end. Then have a sudden quiet ending. Hence as a rule the climax of the conversation should be rather forcible and dramatic. The Event should be something quiet and small. This rule may be departed from when there is a really striking and forcible ending, so surprising and powerful that it leaves the reader gasping. If this is the effect desired, the end should be sudden, short ; indeed not an end at all, but a mere curtailment. The reader supplies the quiet anti-climax himself by holding the essay in his hand for a moment, thinking, before he puts it down.

Needless to say the climax in Section 3, and the quiet Section 4 is much easier to achieve.

*Example.*—

1. Anticipation.

2. The pleasure of Imagination.

3. The optimism of childhood.

4. "Where ignorance is bliss 'tis folly to be wise."

The following conversation might be written in response to any of the above subjects, as a way of evading a perfectly hopeless essay subject. We will take it that the subject actually set is the fourth.

*Essay.*

“Where ignorance is bliss.”

A long whitish-brown stretch of river ; thin wisps of mist lying on its surface. A long brownish-white stretch of shore littered with flotsam of the stream. Two small brown figures, as it were points on a “straight line of infinite length”--brown figures but dusted with white where the mud of their play has dried on their dark sun-burned skin.

“I shall send this one,” said Laksmi, “to Calcutta.” She thrust a little piece of stick into a withered fragment of palm leaf. “They are putting the cargo on board” ; she scattered a little dust on to the leaf---“now go.” She clapped her hands and danced about the shore. “Look, look, look, it’s right into the middle ; see how fast it’s going.”

“My ship is bigger.” Jatindra’s face was heavy with attention. He had got hold of a large piece of wet newspaper, and was trying to persuade his mast, a very rotted piece of jute stick, to remain upright in it. For a moment the jute stick gave a grudging consent. Laksmi watched him with her deep grave eyes.

“There,” he said, “that’s going to Calcutta, and Dacca, and—everywhere else.” His geographical knowledge would not allow for detail.

Laksmi looked out at her little craft. Still it floated gaily upright. “Mine’s going so fast.”

“Mine will go fast too. Much faster, and it will carry more than yours.”

“No, it won’t.”

“Yes, it will.”

“It will fall right over, and then it won’t carry anything.”

He pushed it out into the water. It did loll to one side, and the mast flopped back feebly. He was angry as men are when their boasts come to nothing—and she was tactful as women are when men are foolish.

“How deep it floats,” she said. “Like the big cargo boats ; it carries much more than mine could in two journeys.”

It is a wonderful thing, woman’s tact.

“Of course it does,” said Jatindra. “That is just what I was saying.”—And wonderful, the vanity of man’s wisdom.

“My boat will bring back cloths—Dacca saris, belati saris, silk——”

“What is the use of all that? Silly finery.”

There was some justification for this for his clothes were nil, and hers a piece of string.

“My boat,” he said, “will bring sweets, and honey and ghee, and curry.”

“Then you’re greedy. Besides it will all go bad.” She was indignant. She did not like to see him like that. All the other boys were greedy, but Jatindra ought to be different. Her rebuke awoke some shame in him.

“It’s going to bring other things. I was just going to say that. There are going to be toys, and a stick with a silver top like the pleader babu’s. It will cost six hundred rupees.”

“We shall have need of furniture—a stool, and a bed, and a chest, and pots and pans.”

“It will bring all that as well. They shall all be of silver.”

“And we’ll need some money.”

“What is the use of money? The boat shall bring all the things I want.”

“But we must have a big house built.”

“It shall bring me bricks and tin, and everything.”

She looked at him wistfully.

“And then——?”

“And then I shall build a big house, fill it with furniture, all silver”—the next was said with a little diffidence for fear of a second rebuff—“and—have plenty of food and sweetmeats in the kitchen, and I shall sit in the verandah, or walk up and down outside with a silver-topped stick like the pleader babu’s.”

“And I will be your Marahani with a Dacca sari. There will be a big lovely garden walled in——”

He took no interest in this addition. He was thinking about the sweetmeats.

A little brown arm stole round his neck.

“You will let me, won’t you?”

“Possibly.”

“You will, Jatindra.”

“Perhaps.”

“You will.”

No answer.

“You will, Jatin—— You will, won’t you?”

“Oh, yes, yes.” How could he know what would happen?

“Ohe,—He—Ohe, Jatin, aio!”

From the other side fainter—"Ohe—Hé—Laksmi—Hé khuki!"

The sun was sinking. They were being called home.

They stood up. The red of the sunset glistened on his brown shoulders, and tangled itself in her hair. It shone on her face as she turned it up to him.

"You promised, you know."

But he was scampering away home.

A lonely pathetic little figure climbed the river bank, and the mist drew it in.

The river flowed on. Not half a mile away the little boats were lying, stranded and capsized. But in the mist and sunset there was a vision of a little distant fireside, built not of bricks but of mud, and the pans of brass and clay, a weary poverty stricken Jatindra smoking his hookah and Laksmi with firelight in her hair.

How little we know of the future, yet, "after all," as Jatindra said, "what's the use of money?" What is the use, if—

If she is wise?

---

*Exercises.*—Write conversations on the subjects given on pages 130, 131.

Add the following :—

1. A fool and a wise man discuss the subject of business and money-making. The fool says much unconscious wisdom.
2. A man who pretends to be a very learned doctor, sees various patients and exposes his ignorance.
3. A very erudite man is left to look after a small child. He tries to engage the child in conversation.
4. Two monkeys discuss the habits and customs of mankind.
5. A printer and a tailor have hired the same room. One is out all day, and the other all night. Neither knows the existence of the other, for of course they never meet. One day the printer gets a holiday, and coming into his room finds the other man's things lying about. They meet and quarrel. Eventually they decide that the arrangement is a very good one; they become friends and resolve to continue it.



6. Write a conversation introducing various characters and incidents to illustrate the following quotation :—  
“ Hard is old man’s lot to bear,  
Hard it is on earth to stay  
When old friends have gone away,  
And new faces everywhere  
Stare and look, and look and stare :—  
‘ What, the old man still is there !  
Surely he has passed his day.’  
Hard it is on earth to stay ;  
Hard is old man’s lot to bear.”
7. Diogenes the Philosopher lived in a tub. One day the Emperor of the land passed, and spoke with him on various matters. Eventually the Emperor, pleased with his wisdom, asked whether the Philosopher was in need of anything. Diogenes replied: “Of the sunlight—you are standing in the way of it.”
8. A man tries to explain to a deaf old man that he wishes to borrow some money from him. At last he gives up in despair. Possibly the old man was not quite so deaf as he appeared.
9. Two children play at “pretending they are mama and papa.” In so doing they unconsciously illustrate the father’s bad temper and the mother’s peevishness. The parents overhear and observe the lesson.  
(The last part, “The Event and Conclusion,” will have to be very short and very lightly touched, otherwise it will develop into heavy moralizing.)
10. A very wealthy man has many artistic and antiquarian objects in his house. A friend calls to collect money for a charitable object. The wealthy man keeps on displaying his valuable collection, and the friend cannot get in a word. At last he succeeds in framing his request. The wealthy man says that he cannot afford to give anything.

## CHAPTER XII

### THE CHARACTER SKETCH

THE character sketch is a description of a person ; *e.g.* "Describe an old farmer" ; "Write an Essay on a Postman." It should be designed on the same lines as a description of a place. In scientific experiment we vary the attendant circumstances of a phenomenon in order to discover exactly what is essential to the phenomenon and what is not. It is the same in art.

**Varying the Circumstances.**—We must vary the attendant circumstances of a place or scene in order to understand what the scene really is : how much is scene, and how much is merely sunset. It is the same with men and women. A man in his glory on the football field fills us with admiration. See him next day a dunce in the class-room, or a coarse evil liver in his home, and we realize that much of our first impression was not the real man at all : it was merely jersey, mud, and a crowd. In order to describe a person we must view him in different settings, in different places and at different times.

**Describe Movement.**—A man is not a tree, nor a river. We cannot cast on to him moonlight effects, and then sit down to paint them. A man is a living thing. We must let him move and talk, and expose his thoughts. I once read in the *Statesman* about a "Scientist who is studying spiders." So far as I recollect he had a lot of little boxes, each containing a different species. Whenever he got a new one he put it into one box after another (starting, I suppose, with the smallest), and saw how many spiders it ate, and which one ate it. A character study follows this method. We take a man, and put him (in imagination) with various other men, in various boxes, and we see what happens. Sometimes he eats, sometimes he is eaten, sometimes both merely sulk in opposite corners, and sometimes they are great friends.

Remember in all writing of descriptions, both of scenery and of men, that not only is the subject living—for who says that moving clouds, flowing rivers, birds, insects, flowers, are not alive—but also words are live things. They are expressive of thoughts which follow one another. The immobility of a picture is impossible in words; moreover a picture describes still life better than words do. Always describe movement, and successive sensations. Never try to draw a word-picture of still life save as a background for activity.

**The Plan.**—The plan therefore of the character essay is—

(1) Introduction (the background for activity). A brief description of the person's appearance.

(2) *a.* First situation.

*b.* Second situation, etc.

(3) Summary (may be omitted if convenient).

In this essay, as in the description, a recurring "Motif" or catch phrase is very effective if well used. The essay should always have one central idea; one characteristic should be specially emphasized. The summary should, if it be convenient, draw some general conclusion of practical value. But care should be taken to avoid moralizing. It is better to omit this step if not quite certain of its success.

**Necessity of Study.**—Anybody cannot sit down and write a character sketch. They may have pens, they may have words; they have not experience. A character sketch demands a mind stored with impressions. It demands previous careful and sympathetic observation of people. Sit in a public place—a school common-room, a bench in the square, a seat in the tramcar. Pick out a single person, and unobtrusively watch him. Why did he do that? Why did that catch his attention? What is he thinking of? What are his friends like? I wonder what his work is, and what his home is like.

Watch the same people under different circumstances. There are students and friends whom you meet every day.

Is it not unfair to spy on one's friends ? It depends on how it is done. If you are a ravening journalist out for copy, it is unfair ; or a captious critic waiting for faults ; or a cruel humorist, seeking only the laughable. This observation of character is not recommended simply as a means of gathering materials for essays. Out of a man's heart is his writing. An unsympathetic egoist *cannot* write a character study. If you wish to be a good writer, make first of yourself a good man.

This observation of other people is recommended so that you may be sympathetic. Observe your friends so that you may understand them. For the best friendship can be based only on understanding, and the deeper the understanding and interest, the deeper and truer the friendship will be.

Merely for certainty I repeat my former oft repeated warning "Do not be sentimental." If there is sentiment in a thing express the thing and leave it to evoke the sentiment.

This sort of thing always evokes the exactly opposite feeling in the reader :—

"Oh, what a lovely life ! What exquisite sweetness of disposition, purity of soul, clearness of mind. How gentle the voice, how kindly the eye."

"How detestable, mean spirited, empty-headed, colourless, effeminate a prig to have such balderdash written about him. That is my sentiment," says the reader.

Unhappy men whose biographies have been written by their wives ! Always leave sentiment to the reader, for he may always be relied on to supply it, if it is really needed.

*Example.*

#### MY OLD HEAD-MASTER

*Introduction.*—A man once tall, but now with drooping shoulders, a long thin grey beard. Eyes, blue I think, but when they looked at one, one did not notice the colour. It was only the expression : that was always changing. Sometimes it was lightning that scorched the brain : sometimes it

was the kindness of a father. He was a shabby old man, with black clothes, and much stained, and a tattered black gown. When he wore his University hood it was always awry. But there again it was only when he was not looking at one that these details were noticed. When he turned, one saw nothing but his face. His voice was deep. His favourite phrases well-known—"Hoo—hoo—hoo." Three deep grunts as he thought "Hoo—hoo—hoo. You're young Smith, aren't you?" His sight was a little defective. Towards the end of a winter's afternoon he would peer at last unavailingly at the book. "Hoo—you can go, boys. It's getting dark."

*(First Situation.)*

"You are young Smith, aren't you?"

A new boy stood in front of the office table, and—the Holiest of Holies itself. Had the innocent realized the full terror of his position no doubt he would have been even more paralysed with fear than he was. The head-master looked up from his papers. His eyes travelled all over him. The new boy could feel them through his clothes. All his past life was written in black letters behind the glass-like transparency of his chest. His brain had turned to water, and was trickling down the hollow of his spine.

The boy's father made some remark. Wondrous temerity! His son had always known him a brave man, but this was sheer rashness. The rays were removed. No doubt they were now directed on the unhappy parent. The innocent took deep interest in the paper-knife on the table—a thing shaped out of a single bone. Whose?

So the next four years of life were to be here, in proximity to this awe-inspiring presence. Black clouds came over the sun, and into his soul that despair of a bad dream that sees no escape from the all-surrounding darkness and the terrors unknown which it contains.

The dull murmur of conversation ended. The head-master stood up. The head-master was shaking hands with the boy's father. Then he came forward, and put his hands on the young man's shoulders.

He said something. His eyes met those of the boy. The black darkness vanished into fierce and impatient resolution to achieve.

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*(Second Situation.)*

"My boy," he said, "you have been reported to me for cheating." His voice was full of sadness, plain sadness, no rebuke. "Is it so?"

"No, sir."

"Mr. Weston told me that he actually saw you in the act."

Silence.

"Have you anything to say?"

"I did not do it, sir."

The culprit, an ordinary chubby-faced school boy, but of an expression so guileless that innocence would have blushed at his gaze. That angelic look was well-known. The head-master had seen it once directed towards the teacher's face in attentive docility; the head-master had seen at the same time an inky right hand insert a pen nib into the anatomy of a friend in front. But cheating—surely that was not the sort of thing for the angel to do.

"Tell me the truth, boy. Did you do it?"

"No, sir."

Cheating and lying—was his opinion of the boy to fall as low as this?

"Mr. Weston saw you look at the next boy's paper."

"Yes, sir."

"Then you admit it." He stood up. It was a bitter disappointment. He had believed in the boy. No—he would have one more try first. He faced him.

"Tell me, did you do it?"

"Please, sir—no, sir—I was just going to, and I didn't have time."

There was the faintest suggestion of a twinkle in the head-master's eye. Then gravely—

"I see. Well, don't try to do it next time. You may go, boy."

\* \* \* \* \*

*(Third Situation.)*

White hands upon the bed clothes. Silence and soft movements and muttered words. The old face white and shrunken, and the eyes, once kind and terrible, closed in wandering sleep.

The lips moved, and the fingers twitched as if pointing—  
 "You, you, you, next—cannot any one answer?" The

sunlight on the floor was fading, from white to gold. "Can no one answer: what came next?" From gold to rose, and from rose to grey. "You—you—what comes next; can no one answer?"

The old eyes opened and gazed at his phantom class. He sighed "Hoo—you can go, boys. It's getting dark."

*(Summary—omitted.)*

## EXERCISES

Write character sketches of the following types of person, choosing always, for preference, an original known personality, or combining traits from people known personally. Always separate the scenes widely in time so as to show different stages of development, or in apace to show widely different responses under different situations.

- (1) An old cultivator or farmer.
- (2) A village schoolmaster.
- (3) A village policeman, or chowkidar.
- (4) A village doctor.
- (5) A town shop-keeper (*e.g.* sweetmeat seller).
- (6) A khitmagar or servant.
- (7) An old Brahmin.
- (8) A postman (or post-peon).
- (9) A dirty boy.
- (10) The man of confidence (who insists on discussing all his private affairs with strangers).
- (11) The man who means well, but always manages to say the wrong thing.
- (12) The fop or dressy man.
- (13) The man of facts and figures (who can quote rules and regulations even on the most inappropriate occasions).
- (14) The "Anti-" anti-tobacco, anti-meat, anti-motor car, anti-music, in fact opposed to everything. "He makes up for sins that he's inclined to by damning those that he's no mind to."
- (15) The niggard who always counts the cost and appraises the value of his friends' clothes.
- (16) The quarrelsome fellow.
- (17) The pseudo-sportsman who talks much of games and athletics, but is really a fraud for he is no use at any of them.

(18) "Her religion in life was to make herself comfortable. Her thought was all taken up with new devices for her comfort. Her house was a museum of comforts. She kept her servants because it was so uncomfortable to change. Her religion was comfortable, and she loved her spiritual guide, for his text in life was 'Be happy, look happy.' She tried to make others comfortable because it made her uncomfortable to see them otherwise." (E. F. Benson.)

(19) "He was the unluckiest fellow that ever I knew. As a school boy, as a student, as a man, if ever there was any misfortune going he got it. But he always laughed."

(20) Ginni could never stop talking. If there was no one else to talk to she talked to the pots and pans: "Now you black-faced pot, sit down," "Ladle come here," and so on. She was always feverishly active. But her mouth and her hands worked together. If she stopped talking, she stopped working." (Jagendranath Chattergie.)

Ideas for further subjects may be obtained from any novels in which there is clear character drawing:

*E.g.*, Hanuman in "Sarneleta."

The servant Hira in "Bisabriksha."

Diggaja in "Durgesa Naudia."

No. 20 is taken from "Kone Bou," where several other useful characters will be found.

In thus stealing from a novel it is necessary to steal with originality. The character should be transported to your own world, own experiences, own circumstances and surroundings. Needless to say the incidents should be fresh. The teacher in selecting subjects from novels should merely outline the character leaving all the development to the students. They should not be given the novel to read till afterwards.

In English "Dickens" of course is the best mine for character sketches. Try E. F. Benson for modern ideas. Not nearly as subtle, but very amusing, Keble Howard. Probably difficult for Indian students to understand, Ian Hay.

Peacock's selection of the Best English Essays in the world's classics will be found useful. Pay special attention to Lamb, and study the Essays of Elia as models.



## CHAPTER XIII

### THE SHORT STORY

**Definition.**—In the last three chapters we have discussed the Description, the Conversation, the Character and Sketch. A short story is a combination of all three. The character sketch also embodies all three, but the short story differs from it in one thing—the short story relates an incident, or a group of connected incidents. In fact it has a plot. A plot consists in an entanglement and a disentanglement. Its main object is to awake in the reader a feeling of suspense, which it then satisfies.

This is the first thing to remember in writing a story—that it is not the incidents themselves which are interesting but the suspense which precedes them, and the suspense caused by their impending results. Hence in writing a story describe fully just before the incident and just after. Do not waste words on the incident itself, merely suggest it, except in the case of the main incident on which the whole tale hinges. Here the suspense is at its maximum, and therefore you pause, and by dwelling on the crucial scene delay the relaxation of the tension.

**The Plot.**—The plot of a short story consists of two elements :

1. A human instinct or desire.
2. Its embodiment—the characters, the scenery, all the “stage properties” of the tale.

A plot is interesting just in so far as it satisfies some human craving. It is a fictitious satisfaction of some impulse. A tale of battle stirs and satisfies the pugnacious impulse latent in most boys. A tale of money-making satisfies one's avaricious feelings. Hence it may be gathered

that the tale of a tree falling down when there was no one about might be a very beautiful description, and appeal to one's sense of the picturesque, but it would not well be classified as a short story.

The main thing in getting hold of a plot for a story is to be quite clear what main impulse is being embodied. The setting can be arranged afterwards. The real plot is the impulse and its development. The setting is merely what makes it into a story. The same plot might be embodied in a hundred different settings ; indeed it is.

**The Arrangement.**—A story must be divided into parts. These divisions should not be noticeable. They should be welded together, but they should exist.

The parts of a story are :—

1. (a) Start.  
    (b) Introduction.
2. (a) Start of Entanglement and Suspense.  
    (b) Progress of Entanglement.  
    (c) Climax of entanglement.
3. Disentanglement.

**Start.**—A short story cannot afford to waste space or time. A novelist may have a preface, may waste his first few pages merely warming himself up, and the careless reader misses it out. A short story cannot spend any time warming up. It must start warm. The start is an incident, or the suggestion of an incident. It is really a little bit stolen out of 2 (a), and put at the beginning so as to assure the reader that 2 (a) is coming, and keep his attention while he gets through 1 (b).

**Introduction.**—This tells as briefly as possible who is who, and where we are.

**Entanglement.**—This picks up the thread from 1 (a), and goes on with it until the maximum of suspense is reached in 2 (c).

**Disentanglement.**—This shows how everything comes

out in the end—or does not come out, though I think most people do not care for the tragic ending unless there is a very good reason for it. This part of the story should always be somewhat of a surprise. The reader thinks the ending will be so and so, instead of that it is something quite different and really much more satisfying. It should not, however, be too clever. There are some authors who kill their heroes just so as to spite their readers,

All the points above are necessary in every story except “Start.” If the Introduction will not be very long, one may miss out the “Start.”

**The Writing of the Story.**—Let descriptions be very clearly designed. Draw out the scenes in picture. The actual written description should be short. Conversation should be plentiful, but well supplied with action. It should contain a certain amount of explanation of unspoken thoughts and motive. Never let the characters talk for the sake of talking. Their conversation should always do one of two things—help forward the action or intensify the suspense.

**Where to Begin.**—Mr. A. was born in 1776. He was brought up, went to school, to University, to business, fell in love with an unknown lady, rescued her from a burning house, came to know her, wooed her, married her, educated a large family, died at a good old age, and she died the next year.

In relating this simple and not very novel plot where do we start? Where do we end?

The rule is, always start as late as possible, namely after the first important incident. End as soon as possible, viz. just before the last important incident. Now “A’s” life is as follows:—

1776 — — — Born.

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1780 — —

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1790 — — — School.

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—1800 — — — College.  
— — — Business.—  
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—  
—  
—  
—— — Saw Miss B.  
— — Fire.  
— — Marriage.

1810 — —

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—  
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—  
—  
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—  
—

— — Child goes to school.

1820 — —  
       — — Some money losses.  
       —  
       —  
       —  
       —  
       — — Some money gains.  
       —  
       — — Changes his house.  
       —  
 1830 — —  
       —  
       —  
       —  
       — — A friend dies.  
       —  
       —  
       —  
       —  
 1840 — — — Boy goes to University.  
       — — Boy gets a prize.  
       —  
       — Boy goes into business.  
       —  
       —  
       —  
       —  
       —  
 1850 — —  
       —  
       —  
       —  
       —  
       —  
       —  
       —  
       —  
       —  
 1860 — — — Dies.  
       — — Wife dies.

## THE YEARS 1805-6.

1805—

Jan.

Feb. —Saw Miss B. at a party.

March

April —Met Miss B. but failed to find her name.

May —Saw Miss B. at a distance.

June —Saw where Miss B. lived\*

July —The fire\*

Aug. —Sees Miss B., now recovering at the hospital.\*

Sept. —Meets Miss B. at her new home.\*

Oct. —{ Makes progress though with frequent rebuff.\*

Nov. —{

Dec. —Is accepted by Miss B.\*

1806—

Jan. —

Feb. —

March —A slight quarrel.

April —

May —

June —

July —Marries Miss B.

Aug. —

Sept. —

Oct. —

Nov. —

Dec. —

The sign 7\* shows what period the story covers.

But it does not tell all that period. It would take pages and pages to describe everything that is done in a single day. We take only select moments. The stars \* \* show what incidents would be described.

The fire \* means just before.

The fire \* means just after the fire.

The fire would mean the actual incident.

We take, therefore, sample scenes, and for preference just before or just after the events, except in the case of the central incident on which the whole stress of the tale

falls. Here we may (though even here we need not) dwell on the incident itself.

**Working out a Plot.**—I wish you now to accompany me in building up the plot of a story. The idea for the plot of a story may come in two ways. An incident may suggest it; or a feeling may seek for embodiment and one hunts round for incidents to give it shape.

The original impulse was a pathetic looking mad boy, who came and begged at the railway carriage windows near Basirhat. I want to write a story about that boy. He remains in mind. The story will turn up in time.

The other day I saw a very horrible old money-lender in Bow Bazaar. In hunting for the materials for the mad-boy story this occurs to mind.

The best way of hunting for a plot is to decide on the impulse (that is settled here—it is a mixture of pity and fondness for children).

To hunt round for miscellaneous materials anything and everything whether it seems likely to fit in or not. Consider the collection, and in considering it somehow some of the things jump together and make a plot of their own accord, and the others go away.

Here we have the mad boy, the money-lender. The mad boy shall meet the money-lender, and influence him, make him less grasping. Less grasping towards whom? Obviously we need another character—a poor clerk. Add his wife.

A poor clerk owes the money-lender money; he can't pay. The money-lender threatens to seize his house and land. The boy persuades him to be gentle.

Where do we start? With the borrowing of the money? What is the last possible moment? The money-lender's final threat. Where do we end? We must tell the reader that the money-lender is merciful to the clerk. Therefore the money-lender's words of mercy are the finish.

A story is not a narrative. It is not a long string of connected facts. It is a set of separate scenes. What comes in between is left to imagination. We take one

moment and describe it in detail, leaving the rest to be imagined. We do not take a time-exposure photograph of a race so as to get in the whole course : it would be blurred. We take a few snap-shots, and leave the rest to be imagined. So here, what then shall the snap-shots be ?

1. Just after the final interview with the money-lender.
2. Just before the entry of the boy to money-lender's house.

3. Just after the entry of the boy.

The scene between the boy and the money-lender.

(This is the central incident. Therefore we dwell on the scene and keep the reader in doubt as long as possible as to whether the money-lender will relent or not.)

5. After the exit of the boy.

6. Just after the money-lender's act of mercy.

Let us look back over this plan—where is the suspense likely to flag. In (1) it is strong enough, for we describe the anxieties of the clerk. In (2) we dwell on the hardness of the money-lender, merely suggesting the worst. But we have got away from the clerk : we had better just remind the reader of him again before we begin to unwind in (4). Therefore we make a note—

2. Just before entry of boy—Hardness of money-lender.  
(Bring back picture of clerk.)

3. Just after entry of boy.

**The Scenes.**—Where do the scenes take place ?

1. Just after final scene with money-lender. (This will be at the clerk's house.)

2. Just before entry of boy. (Money-lender's house.)

3. Just after entry. (Ditto.)

4. The scene between boy and money-lender. (Ditto.)

5. After exit of boy.

(1) Money-lender's house.

(2) Clerk's house.

6. Just after the money-lender's act of mercy. (Clerk's house.)



These two scenes must be drawn out as Picture-notes—the clerk's room, the money-lender's room.

**The Start.**—What is to open the story? It must be something stolen from the main incident, to arrest attention at once, and give the key to the story. We will steal the mad boy himself from (5), and bring him in out of place right at the beginning.

(Title of story not decided yet. That will be done after it has been written.)

*Example.*—

“Baba, doya kore, ek khana poyosha den.”—Father be merciful, and give me a penny.

The mad boy walked singing along the street. There was no “Baba” in sight. It was raining, a steadily pitiless drizzle. It was evening, a dull leaden evening, damp, oppressive. He sang from habit. He sang because his mind absorbed within was unaffected by dull evenings.

A solitary figure came out of a low doorway. It was Santosh Babu, the clerk. He was wearing a chador, and the rain was heavy; but he did not wrap it round him. He carried an umbrella, unopened. His eyes were fixed in front of him in a blank look of despair.

“Till to-morrow,” he muttered, “till to-morrow, and not a pice.”

“Baba, doya kore, ek khana poyosha den.”

Santosh stood stock still, and looked at the boy as he stood there in his one wrapping of coarse gunny-bag. Then he gave a hysterical laugh.

“A pice! Give *me* a pice, boy: you have something, and I have less than nothing.”

“Here—take it,” said Pagol the mad boy, holding out a small handful of copper coins, his day's earnings.

“Eh?”

“You said ‘give it me,’” replied the mad boy looking worried, and clasping his coins again.

“No, no, go and tell him to give. Tell old Dharendra to give; a thousand rupees to him would not be so much as one pice to you out of your gathering, no nor two thousand. Don't ask him to give, only ask him to wait.”

Santosh was going blindly across the road, his haggard

unshaven face spattered with water. "Only to wait." At his door he turned and raised his fist, then dropped it. Dhirendra might see and charge even more, and tell the process-servers to insult him. He went through into his little room.

Through the window on his left the faint light of the evening stole into the room. Opposite him was his table dimly outlined, covered with unfinished papers left over from his day's work. A little water-pot in the corner near it. Behind him a few more papers scattered on a three-legged bench. A dhoti stretched across the room near the window to air—a bed. It was a general living room; there was no other habitable. The house was falling down, the roof dripped, there was water on his table, and the legs of the chair sunk into the mud plinth.

The door opened. His wife came in. Food ought to be ready at this time. He could see that her clothes were wet. He beckoned to her. She came and knelt beside him, and looked up into his face.

"He says till to-morrow. I must go to him to-morrow, early morning before I go to office."

"And what then?"

"Then, little one," he said, stroking her hair, "then you will go back to your father's house, and this and everything will be sold. I shall live as a beggar, or as a mad man, and go weeping and cursing up and down the streets, while Pagol the mad boy walks at my side, laughing and singing. Oh, we shall be a happy pair—and Dhiren, Dhiren, will be the richer by the value of these mud walls and this dripping thatch, and this little patch of land by the road-side, which he could cover all over with gold mohurs and never feel the loss of them. It is the end! Dearest one. Our stars were not matched. I have only brought you sorrow."

"Can not I be mad, too?"

He clasped her to him.

The light from the window was quite gone. Darkness—no oil for the lamp, and no food.

\* \* \* \* \*

Over the way old Dhiren looked at his candle regretfully. It seemed a pity to light it so soon—not till the last vestige of day had departed. Well, perhaps it had. He supposed it must be done. He looked at the window again. Santosh's house was all dark over the way. Usually it was lit up at sunset. Those who waste come to want. He smiled and gave a

low chuckle to himself—soon that little patch would be his. If he could only get Kunda Babu's house too what a nice little plot that would be.

He lit the candle, then glanced over towards his bed. He closed the wooden doors of the window and laid the bolt across. Then quickly he stepped over to his bed, brushed away a little dust from the floor, lifted up a board so skilfully plastered with mud that it seemed part of the surface of the floor. There came up a small iron box. From a well-concealed hole in another corner of the room came the key. He opened the box, and thrust in some money. He did not close it so swiftly as he had opened it. His eyes dwelt on the mingled heap of gold, silver, paper, women's ornaments, tiny gauds taken from children's wrists, stiff documents containing foolish promises lying there to ripen into wealth. He plunged his hand, and drew up a shining bangle. Then he started with a cry.

"Baba," said a queer singing voice at his elbow, "doya kore, ek khana poyosha dao."

\*            \*            \*            \*            \*            \*

"There's no food, is there?" asked Santosh, sitting in the dark over the way.

"Only a little—we'll save that till to-morrow. The little son may need it, or perhaps you before you go to the money-lender's——"

"I could not swallow a grain. Come close to me, sit on my knee. We will wait thus. Perhaps I may not touch you again."

\*            \*            \*            \*            \*            \*

"Baba, doya kore." The money and jewels spilled on the floor, Dharendra reached up from where he knelt, and seized the warm wet hand.

"A pice, ha? a pice? It was the whole lot that you came to take. How did I come to leave the door open? Thousands and thousands, and lakhs and crores of pice. Ha? How did I leave the door open? How did you come in?"

"The door was open."

"No, no," this to Pagol, who was quietly walking away to go out into the wet again, "you don't go so easily. You know where I keep it now. Come and kneel down there—there with your back to me, within reach, while I put it back again. Now I will settle this business." He went and sat in his chair facing the window. "Why did you come in?"

"I came in because I saw a light, Baba."

"A moth to the candle—or a thief to the light of a jewel ?  
Ha ?"

No answer.

"Why do you want my money ? What use is it to you ?"

"No use, Baba."

"No use, ha ? It would make you the rajah of this village. Do you know Susil Babu's house ? It's mine. Do you know old Karalesh—his land, and his house ? That's mine. Girindra—his wife's ornaments—there they are. Jagadesh—even his children's toe rings, all mine."

• No answer

"You could buy big palaces, and carriages, and—anything."

"I don't want your money."

"You don't want a palace either, ha—with dirwans and malis, and hundreds of servants ?"

"I don't want a palace—I want to go away. Baba, let me go away." He came near to him.

Old Dharendra looked at his firm round shoulders. The pleading eyes caught his.

"Well, perhaps you meant no harm. You will keep silence, will you ? You won't tell any one where I keep it ?"

"Why should I ?"

"Why ! A mad boy with one scrap of rag for a dress, no house save the roof of a tree. Why ? Money can give you all things."

"It buys me food. But sometimes I get food without. I like food."

"You would have ten times as much."

"I could not eat it. I couldn't eat ten times as much. Sometimes I could eat more, but not ten times as much. Baba, let me——"

"And a house—where will you sleep to-night ?"

"I do not know. Some tree. But when it rains I don't sleep. I walk about—cool, quiet rain."

Yes, it was strange. After all why should he want the money. Why should any—— ? That was nonsense. Santosh—he wanted money. Yet some things it couldn't buy. There was a wife once, that died—long, long ago ; a money-lender's wife. Money never bought her love. Ornaments never bought him her smile. He began to strip them off her body when she

was dead, and then—all except one bangle he threw them into the Ganges in a fit of remorse ; sometimes he'd coveted those jewels lying in the Ganges mud.

Pagol put his hand on the money-lender's arm. It was a warm and caressing hand—"Baba, let me go."

Jewels didn't buy him a child either, a little hand warm and smooth as this. He would have been this age now, clever too, beginning to help his father—some one to talk to in the long evenings.

No light in Santosh's house. He had no money, but he had some one to talk to, and a little son. She'd be crying to-morrow. Perhaps she was crying in the dark 'here now—and all about a few hundred rupees. He'd never cried about money, though he didn't like losing it ; yet one could always get it back out of some one else. He cried when she went. He could not get her back.

"Baba."

No answer.

"Baba."

Dhirendra pointed. "Whose house is that ?" he said.

"Santosh Babu's. He hasn't got a pice. I tried to give him one."

"Not a pice, ha ? Would you like to give him one ?"

"If you wish."

"Come nearer."

He took a step forward, and stood looking down.

"Nearer still."

He was almost touching.

"Kneel down—put your hands together. Say this 'Baba, I pray you be merciful, and give Santosh Babu a pice.'"

"Baba, I pray you give Santosh Babu—give Santosh Babu—doya kore, ek khana poyosha den."

\*            \*            \*            \*            \*

"Dawn's coming," she said.

"Yes."

"You'll let me stay with you ?"

The grey light shone in his haggard face.

"You will let me stay with you ?"

"You must be looking after the little son. He may wake."

"Don't go until you have promised. All night I have stayed with you. I'd rather stay with you like this than sleep. When the house is gone we will sit like this under a tree."

The light grew brighter. Mists came, a gentle wind rippled the puddles outside. Santosh rose. He made some pretence of a toilet. His wife came in with a little food for him. He pretended to eat it.

The wooden shutters of the money-lender's house opened with a clatter. It sent a cold thrill through the waiting victim.

She heard his footsteps as he crossed the street. She knelt with her hands pressed to her face. The boy woke and was screaming. She did not move. Tired, he ceased his cries. Silence—the crunch of returning footsteps and the opening of the door.

\* A wave of anger swept over her. "Evil fall on him. May he be——"

Her husband's hands lifted her up. "He is childless. Say 'good fall on him, and God reward him.' He has forgiven the debt."

A clear voice through the morning air "Baba, doya kore, ek khana poyosha din."

The title is obviously "Baba Ekkhana Poyosha Den." Or else "Baba, Doya Kore——"

## EXERCISES <sup>1</sup>

A. (If these are found difficult, try (B) first.) Write stories on the following plots, first carefully selecting and planning out the scenes.

(1) Old couple on verge of destitution. Bad son who ran away as a boy returns rich and honoured.

(2) Four school friends agree to meet every five years. After the first few meetings one of them does not come. They discuss him. Suddenly they hear his voice outside. There is no one. It turns out that he has been present every year—as the servant.

(3) A boy, father dead, mother dies. No one left. Stranded in Calcutta. Falls in with gang of thieves. Is set

<sup>1</sup> Note that most of the stories will be much longer than one ordinary "Essay length." In a school one story may be spread out over the essay periods of a week or a fortnight. The longest subject here would be 20–25 pages in the hands of a clever boy. The shortest, e.g. No. 1, about six.

Before starting on the following exercises the commonplace story of Mr. A. and Miss B. (*supra*) may be written out for practice.

to commit a theft, caught, adopted by the man whose house he tried to rob.

(4) Two men quarrel. One thinks he has killed the other. Flees from justice for a long while. (Several very effective scenes of his fears and wanderings, but do not overdo the emotional side.) Eventually meets the man he thought he had killed.

(5) A man in great financial difficulties gets possession by accident of plans showing the position of a great treasure hidden in a ruined palace. After many adventures he succeeds in locating the treasure. He finds that it was all embroideries, pictures, etc. All have perished with time. A few jewels which he finds just suffice to free him from debt. (Several characters will be needed. The man, his friend, his creditors, the guardian of the old palace. The local people make it a savage place. The man's wife.)

(6) A man sets out in a boat on a very stormy river to fetch the doctor to the wife of a rich man, who is seriously ill. The hero of the story is indebted to the rich man. The rich man not only remits his debts, but rewards him with a valuable office.

(7) A boy scout has learned Morse signalling (with a lamp). His friends laugh at him. One night he sees that the river has carried away part of the railroad. He flashes signals to the distant signal box which he cannot reach because of the flood.

(8) A villager thinks he is a great musician. He goes to Calcutta. He makes the people laugh so much with his contortions when playing that he gets employment simply for this. But the boys in the street torment him so much that he gives it up, and goes back to the plough.

(9) A man sets out on a journey of exploration. It will take several years. He tells his wife to keep all ready against his return. His heirs promise to be very faithful. If he does not return within five years they may assume that he is dead. He returns suddenly and unknown, finds his house full of guests and merry-making, his wife sitting sadly apart. Only his dog recognizes him. Gradually he reveals himself, and casts out the wicked heirs.

(10) A young barrister gets his first brief. It is to defend B. who is accused of forging a will. The chief witness is C. The case goes all against B. Then A. asks B. to write the answer to one of his questions; again he makes the same

request of C. A. rises and accuses C. of being the forger. There are some spelling mistakes in the forgery. C. has made exactly the same errors. B. has not.

**B.** *If the above stories are found difficult to begin with, try some of the following fairy tales and wonder stories first.*

(1) A fisherman and his wife live in a hovel. The fisherman catches a fish. It says "I am an enchanted prince. Put me back, and I will give you three wishes." The fisherman wishes for a cottage. Then his wife becomes discontented. He goes again to the fish and wishes for a big house. Then for a palace. Then he goes a fourth time and asks to be made a king. The fish puts him back in his hovel.

(2) A princess promised to marry any one who could beat her in a race. All failed. At last a man came. He started very slowly. The princess ran far ahead. Having reached the mark and seeing him far behind, she sat down and rested. She fell asleep. The man ran and reached the goal soon after she awoke—too late to catch him up.

(3) (This is a very beautiful plot.) The rays of the sun are ladders down which come little boy sun-fairies. The rays of the moon are ladders, down which come little girl moon-fairies. If they stay on earth too long, and do not pull up their ladders in time, the ladders are broken as the sun sinks. Once a Sun and a Moon fairy fell in love with each other. Several evenings they met. At last one evening they stayed too long. His ladder broke. She stayed and let hers break so as to be with him. It came on to rain. They crept into an old hollow stone and sat together there. Gradually their brightness faded as they died. In the morning there was only a little drop of mingled white and yellow light in the heart of the old stone. That is the origin of the opal.

Scenes : 1. Forest trees, etc., talking and despising the old stone. Also visits of the Sun and Moon fairies mentioned.

2. Arrival of Sun fairy. Arrival of Moon fairy. Scene between them.

3. Sun fairy's ladder breaks. Moon fairy stays. Ladder breaks.

4. Rain. In the stone.

5. Dawn. The opal.

6. Forest trees talk again with the stone.



(4) Two knights of old time X. and Y. are great friends. X. has a sister Z. Y. begins to live an evil life. X. quarrels with Y. Y. goes away. X. misses him. After some years X. decides to marry his sister to Q., a man of high estate. Z., the sister, refuses to be forced in this way. She says she would rather marry the beggar at the gate. This beggar came to the gate some two years ago, and has stayed there ever since. She does so. The beggar is Y., who has been doing penance all this time for his evil ways.

(5) A glass seller quarrels with a rival on his way to market. He reaches his stall, and sets down his basket of wares. He sells two pieces at a good price. This pleases him so much that he begins to day-dream of future prosperity. He will build a house, then a palace, have servants, etc. His old rival will come to see him, and he will kick him down the steps. So thinking, unconsciously he lets out a great kick and breaks all his wares.

(6) A modern man, *e.g.* a business man, in Calcutta, finds a bottle containing a Jin (a sort of ghost of great powers). The ghost says he is his servant. The business man asks him to fulfil various wishes. The ghost does so, but in the old fairy book way, *e.g.* extraordinary gold palaces which are really very uncomfortable to live in, camel loads of gifts, which make the poor man a jest to his friends. The man's father-in-law annoys the ghost, so he turns him into a mule. At last the ghost becomes such a nuisance that by various fanciful threats the man persuades him to get back into the bottle. He seals it up, and drops it in the river. As soon as it disappears all memory of the events vanishes and things are as before.

(7) A modern boy finds a magic stone. He is just returning to school, and feels rather sad at the prospect. The boy's father says he ought to be glad to go. The father is holding the stone at the time. He says "I wish I were a school boy again." It actually happens. The father becomes the son in appearance, and the son seizing the stone wishes he may be his father. The father at school gets into serious trouble for patronising the teachers, for "telling on" other boys, etc. The son at the father's business makes a mess of things. They are glad to exchange places again.

(8) A scientific story. Professor X. invents a flying machine which will take him to the moon and the planets. He goes to the moon, and finds it a desert. In Mars he finds men of a

strange kind. His account of life on the earth (*e.g.* all the money-getting, war, slums, disease, etc.) so shocks the Martians that they send him back again.

(9) A ghost story. A man buys a very old house. Night after night he hears the sound of one foot, then a shuffle as if a man were walking lame. He goes out to look for it. He sees nothing. He sits up for it. He hears the step. Something seizes him and begins to throttle him. Just as he is nearly dead, dawn breaks. He finds a skeleton under the floor just where he was lying. One foot is missing.

(10) A detective story. A valuable paper has been stolen. It is known that X. has probably got it. His house has been searched, but it cannot be found. Y., the great private detective, called in to advise. He goes to the house. There is an alarm of fire while he is there. It proves a false alarm. He returns and says "The paper is hidden in a hole bored in the leg of the table nearest the window." He had arranged the alarm because on such an occasion a person always starts towards their most valuable possession to save it. In this way X. had unconsciously revealed the hiding place.

**Note to the Teacher.**—Plots may very easily be found for the class by reading up a story they are unlikely to be acquainted with, and then giving a very brief abstract of it.

For fairy tales the following will be found useful :—

Grimm's Fairy Tales. (The boys are likely to know the more common ones, but in the complete edition there are several which will be unfamiliar. The complete edition is published by Routledge.)

Andersen's Fairy Tales.

"On a Pin-cushion," by Mary de Morgan.

"The Princess Fiorimond," by Mary de Morgan.

Collins' Clear Type Press, publishes a good series of "Fairy Tales from Russia," "Fairy Tales from Ireland," etc. (various countries), at fourpence per volume. See also "Books for the Bairns."

The Arabian Nights.

Longmans' Red, Green, Blue, etc., Fairy Books, and Books of Romance.

For Scientific "Wonder Stories"—

The early books of H. G. Wells,

(N.B.—The main plot of a complete novel will do for a story. In the case of beginners it is better to give a fairly strong plot as their power of development is small.)

*E.g.* "Twelve Stories and a Dream."

"The Invisible Man."

"The First Men in the Moon."

"The Time Machine."

"When the Sleeper Wakes."

Also Jules Verne—

"A Trip to the Moon."

"Five Weeks in a Balloon."

"Round the World in Eighty Days."

Collingwood—"The Log of the Flying Fish," has a good plot.

For Ghost stories—

"Haunted Homes and Family Legends."

There are also various "Books of Ghosts" easily obtainable. I do not recommend the setting of this type of story in large quantities.

For Adventure stories—

Miles—"Fifty-two stories for boys." (There are several volumes in this series.)

Ballantyne. "Adventures on Land."

"Adventures by Sea."

Boy Scout stories are to be found in *The Scout*. There are also several volumes of collected stories published at the same office. Messrs. Traill & Co., British India Street, Calcutta, stock some.

**For Domestic Stories.**—The best material will be obtained from novels. The plot in this type of novel is usually rather light, and the unskilled writer finds it not more than enough for a short story. Avoid modern English novels about India, except Kipling and F. A. Steel.

Good plots are also obtainable in such magazines as *The Strand*, *The London*, *Pearson's*, *The Grand*, *The Novel*, *Cassell's*.

The stories are usually of mixed merit, but there are few numbers which do not contain some useful material.

The American Magazines keep on the whole a very high standard of excellence in their short stories, *e.g.* *Harper's*; also *The Cavalier*.

## PART V—LETTERS

### General.

*Note-paper.*—A man is judged by the note-paper he uses as much as by his clothes. Worse than cheap note-paper is over-expensive and showy note-paper. Keep to good stout, plain paper, of square size, cut edges, cream or very faint blue. Hand-torn edges, gilt crests, fancy colours, peculiar shapes, embossed monograms, scented paper, and the rest of it, are much to be avoided. Note-paper which does not match its envelope looks very bad.

*Handwriting.*—It is simply selfishness to reply to a legible letter with an illegible one. Letters written “In haste” (a feminine habit) save half a minute of the writer’s time, and waste five minutes of the reader’s time.

## CHAPTER XIV

### PRIVATE LETTERS

**The Start of a Letter.**—Notice the alignment of the address :—

42, Camac Street,  
Calcutta,  
Aug. 25, 1915.

DEAR —

A man of your own age and standing may be addressed by his name without Mr.—

Dear Smith.

But if Smith is aged 60 against your 25 years ; if he is the head of an important firm, and you a mere beginner, it will be—

Dear Mr. Smith.

So also if he is very much inferior in position, *e.g.* a clerk in your office.

If the letter starts “ Dear Smith ” or “ Dear Mr. Smith,” it will end “ Yours sincerely.” To relations the ending may be “ Yours affectionately.”

**The Formal Letter.**—There are certain letters which are of a purely formal nature. There are many possible forms, but it is as well to stick to one always.

An Invitation—

42, Camac Street,  
Calcutta,  
Aug. 10, 1916.

DEAR MR. SMITH,

It will give me great pleasure if you will dine with me on Wednesday next, Aug. 16th, at 8 o'clock.

Yours sincerely,

JULIA JONES.

Smith replies, accepting.—

18, Lee Road,  
Calcutta,  
Aug. 11, 1916.

DEAR MRS. JONES,

I have much pleasure in accepting your kind invitation to dinner on Wednesday next (Aug. 16th) at 8.

Yours sincerely,  
W. SMITH.

On the other hand Robinson, who was also asked, cannot go.

12, Albert Place,  
Calcutta,  
Aug. 11, 1916.

DEAR MRS. JONES,

I regret that a previous engagement prevents me accepting your kind invitation to dinner on Aug. 16th.

Yours sincerely,  
R. ROBINSON.

As a matter of fact, in a refusal a little more explanation would probably be given unless it was unfriendly.

A very formal invitation is in the third person—

Aug. 1st, 1916.

Mrs. Smith requests the pleasure of the company of Mr. R. Robinson at dinner on Wednesday, Aug. 16, 1916.

42, Camac Street,  
Calcutta.

R.S.V.P.

This would be answered formally—

Aug. 2nd, 1916.

Mr. R. Robinson has great pleasure in accepting Mrs. Smith's kind invitation to dinner on Aug. 16th.

or—

Aug. 2nd, 1916.

Mr. R. Robinson regrets that owing to a previous engagement he is unable to accept Mrs. Smith's kind invitation to dinner on Aug. 16th.

**The Friendly Letter.**—The purpose of a friendly letter is to give pleasure—to one's parents, relatives or

friends. They derive most pleasure from an intimate letter, a letter full of details. To give full details of everything which has happened in the week would be difficult. To give all the events without details would be extremely dull. This sort of letter is of no use to any one.—

42, Camac Street,  
Calcutta,  
Aug. 15, 1916.

DEAR MOTHER,

On Monday I went out to dinner with the Smiths. It was very pleasant.

On Tuesday afternoon I motored out to Barrackpore. The road is fairly good ; the place is pretty.

On Wednesday I went to tea with the Mitchells. Their uncle, Mr. Wayne, was there. He was very amusing.

On Thursday I played for the Crescent Club against the Wanderers. We won 7-2.

Your loving son,  
RICHARD.

This is a miserable collection of unembellished facts. It gives no pleasure at all.

A letter should consist of one or two items selected out of the week's news, because they are likely to be of most interest to the person to whom the letter will be sent. The football match and the trip to Barrackpore are probably of less interest to the writer's mother than the dinner and tea party—if she knows the Smiths and the Mitchells. On the other hand to a friend the Smiths and Mitchells might well be omitted. The great thing is "*Do not give too many items of news, but supply complete details of those that are given.*" A good letter can be made out of a single incident. A single incident well described brings one in far closer touch with the writer than a number of bare events.

**Asking Questions.**—The asking of a lot of questions in a letter is a bad practice. It should be done only where there is a special reason for showing memory of a person or thing. For example, your mother mentioned a slight cold in her last letter. It would be a kind thought to show

memory of this by enquiring if it is better. But the asking week after week after so and so, and so and so, and so and so, whom one has no reason to believe to be in any way out of the normal, merely shows laziness of thought and desire to fill up the page.

**Style.**—Style in the Friendly letter should be much more lax than in ordinary essay-writing. The letter is not intended to live into the future, nor is it addressed to a large audience, hence one should write just as one would speak to the recipient of the letter. A schoolboy writing to a schoolboy will use schoolboy slang; writing to his mother he will use his natural speech purged of such slang as she would not understand, or would offend her.

*Example.*—Let us suppose that as Richard we sit down to write the above letter as it should be written :—

42, Camao Street,  
Calcutta,  
Aug. 15, 1916.

DEAR MOTHER,

On Monday I dined with the Smiths. You met them in Winchester about two years ago. I believe they have some relations there. They used to be living in a hotel, but they have moved now to a little house of their own at Ballygunge. I think old Mr. Smith preferred the hotel. He is fond of his billiards and bridge, and not very devoted to tea and dinner parties. Nowadays he can't get away from them so easily as he used to. I expect Mrs. Smith was responsible for the change. She is a great person for managing: having no house to manage she found life a bit empty at the hotel. From her remarks about poor old Caruzzi, the Manager of the Cecil, where she used to stay, I should guess that she tried managing the hotel and found her efforts unappreciated. She is a good old sort. She was tremendously pleased with the new house. I had to look at all the chintzes and cretonnes, and all the rest, and the new twisty-legged table, and the brass tray brought from Darjeeling (much cheaper in Calcutta).



Old Smith grunted all the while, and attacked the sherry. He growled good-humouredly at the useless expense of furnishing in India. "It will all rot, my dear, white ants, red ants, weevils—all go to rot, same as us. Think of all the nice stuff we had when we were in Assam." Mrs. Smith said: "He always looks on the dark side before dinner."

Miss Smith came down just then, as pretty as ever, though a little pale from the hot weather. She's engaged now, but I don't think you know the man,—Captain Forbes. He is in Ootacamund just now. That's where she met him.

There were two other people there—a Dr. Venn and his wife. She is very handsome with quite white hair. It must have gone white in enteric, for she is not very old. She is immensely full of energy. She belongs to every society in the place, from "Cigarettes for Soldiers." to the "Prevention of Cruelty to Dogs." She was laughing at herself about it, and said she sometimes got mixed up, and that one of these days she would be sending the cigarettes to the Dogs. Old Venn, who hadn't spoken a word till then, slipped in "That's better than sending the soldiers there." He rumbled over that joke for the next two courses. Then he got into an argument with Smith about explosives.

We played bridge after dinner. Mrs. Smith and Mrs. Venn were talking about one of the Dog or Cigarette societies. Miss Smith plays a very good game.

I went to a tea-fight at the Mitchells' on Thursday. They asked after you.

I expect your cold will be gone by the time this reaches you.

• Your loving son,

RICHARD.

This letter gives only one incident. There are several others he might have taken, and they would very likely have done as well. But he must select. So he selects one incident, and makes of it a nice personal little letter. He just mentions those of the other items which are likely to be of any interest.

**The Essay Letter.**—Sometimes there really is no “news”—nothing that will make a good letter. In this case it is quite a good idea not to attempt to give any news, but to write a general “Essay letter” on some phenomenon of one’s life—such as one’s servants, insects in India, river travelling in India, one’s neighbours in the streets, or the other people in the boarding house, the various professors in the college, other students, etc. The essay should not be formal. Design should be avoided, for any suggestion of design will destroy the personal touch. The subject should always be reached by an easy and natural transition.

DEAR MARY,

There is precious little news this week. It has been an ordinary busy week of office work. It is very hot and sticky here now. The rains have ended, and the sun is drying up the country. Everything is steam, and the steam breeds insects.

You really couldn’t imagine the little collection of spectators there are of this letter. A small brown beetle about the size of a pea is trying to read the address. He is very hard and round, and flips well. His wife—or sister—or brother, I don’t know which, went with a lovely “ping” against one of the glass panes of the door just now.

There is a larger beetle of a colour like cold coffee with milk in it. He is dignified in movement, and keeps at a distance.

There is no Gandhi present this evening, thank goodness. He is a small beetle-like thing. Indeed I won’t say exactly what common pest he looks like. It is one not mentioned in polite society. But his smell is like nothing on earth. One of his kind is quite sufficient to make a big drawing-room smell like a dirty scullery.

The Mantis is a great friend of mine. At present I have one putting up with me for the week-end in the bath-room. By day he hides behind the looking-glass. In the evening, after a cautious squint round, he crawls out. He is an enormous grasshopper with short front feet, thin waist, and a long green gown, shaped very elegantly. In fact he always reminds me of a dowager

in a "handsome green silk dress." The way he flaps the short front legs is a very good imitation of Mrs. de Vere shaking hands.

Etc. (*Finish it*).

*Exercises.*

1. Note down the chief events of the last week (at least ten in number).

Then write a letter of three pages at least to the following people. Do not use the same incident in any two letters. Every letter should be totally different, dealing with a different main subject, and merely referring to the others.

Heads under which to note the events of the week :—

1.	2.	3.	4.	5.	6.	7.
Personal.	Sport.	Work.	Music or art.	Movements of family, friends and relations.	News- paper events.	General.

Persons to write to :—

1. A sister.
2. An old friend of a sporting disposition.
3. An old teacher—or older friend of serious disposition.
4. An aunt.
5. Parents.
6. A friend in the same business.
7. An artistic friend (or relation).

*Exercise 2.*—Write essay letters on the following subjects :—

1. The ways of washermen.
2. My bearer.
3. Burra Sahebs.
4. Dak bungalows.
5. Railway travelling.
6. Boat travelling.
7. Humours of correspondence in India.
8. Some curious friends.
9. The shops where I deal.
10. The view from my window.
11. Night noises.
12. Smells and scents in India.

## CHAPTER XV

### THE BUSINESS LETTER

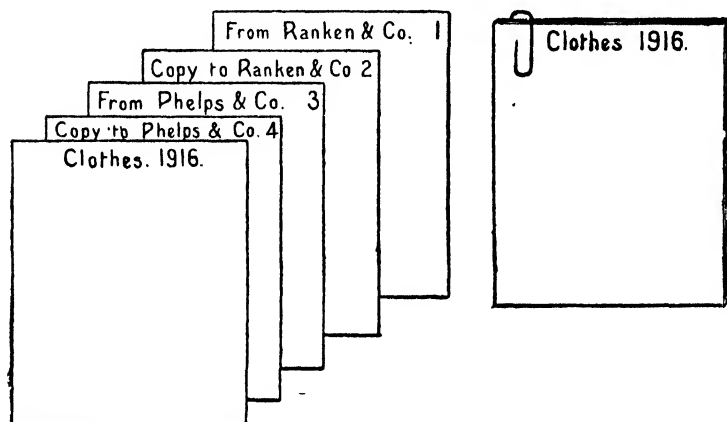
WE do not propose to deal with the technicalities of business correspondence as met with in the work of a clerk in a commercial house. These matters are very well treated in the various books on the subject published by Messrs. Pitman and others. We propose to consider here not the business correspondence of a firm but that of an ordinary man. Every one has a certain number of business letters to write about his private affairs—ordering from shops, paying or objecting to bills, letters to one's bank or one's insurance company, etc. These letters are often badly composed, badly written; no copy is kept, and the reply is not filed. As a result when a reference is needed to some past correspondence, it cannot be traced; when the business man wants to know exactly what he promised, he can find no record of his letter. Such mistakes are expensive.

**Method of Writing a Business Letter.**—It is most important to keep a copy of business letters—even those which appear trivial. Many such copies will never be referred to again. One in a hundred will be needed and will save the cost of many thousand copies.

The easiest and best way of taking a copy is to use Pen Carbon Paper. Get a good size of note-paper in the form of a pad. Seven inches by nine is a good size. Let the paper be thick and unruled. Get another pad of the same size but of thin paper. Buy from any large stationer a packet of Pen Carbon paper. When writing a letter tear off and put one sheet of the thick paper under a page of the thin paper pad. Put the Pen Carbon paper in between. Now by writing with a fairly broad and hard pen a copy is pressed through on to the thick paper. It will be found that

the copy is so clear that it looks as well as the original. Send the *copy* and keep the thin-paper original.

**Filing.**—Keep the papers on any one subject together. This is best done by using a detachable wire clip,— Give each batch of papers a title-page, thus—



These bunches of papers may be filed alphabetically in a box file, or vertical file, or in the ordinary paper concertina file. In any case let the file have an index, thus :—

- A   Assurance.
- B   Bank.
- Brother.
- Bicycle Insurance.
- Books.
- Building.
- Butcher.
- C   Clothes.
- Club.
- Etc.

Whenever a new bunch of papers is started and put in the file, the title should be written on this Index. As a rule the title should be the general subject, *not* the name of the sender of the letter. Letters from any number of different

senders may be included in one section, also of course all copies (or rather originals) of letters sent.

The reason for this indexing is as follows. A letter comes from the Insurance Company. We wish to find the other connected papers and deal with the case. Now are the papers filed under—

- I Insurance,
- or A Assurance.
- or L Life insurance.
- or P Premiums or Policy.
- or C "Chartered Insurance Co."
- or F Fielding—the name of the manager?

A reference to the Index settles the matter at once.

**The Utility of Business Method.**—The reader may urge that he has so little correspondence that it is not worth while to have all this paraphernalia. The paraphernalia, I may add, consists only in—

2 pads of writing paper (instead of one), extra cost	-/12
1 packet of pen carbon paper . . . . .	-/ 8
1 packet of wire paper clips . . . . .	-/ 8
1 file . . . . .	-/12

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Cost 2/8

The reply is, that it is worth it. It is worth it for the habit. Correspondence is not large now, but year by year it increases. One stows letters away anywhere, writes without keeping copies now with 50 letters a year. Next year there are 75 letters a year, and the year after 150. Still the old habit continues. The number reaches 1000, and some form of filing is introduced, but it is not consistently used. Moreover all the old letters are hopelessly mixed. At 3000 a system becomes a necessity, but the bad habit is too firmly rooted. The paraphernalia may be bought but it is not used. Sometimes a letter is filed—sometimes not. Sometimes a copy is made—sometimes not. So one never knows if the document will be there or not.

Do not unnecessarily complicate the system. Use one simple system and stick to it. Do not over-systematize simply for the sake of systematizing. That wastes time.

**The Form of the Business Letter.**—A business letter starts—

Dear Sir,  
and ends—

Yours truly.

There are other forms, but the above is never wrong whereas the others are sometimes.

Above "Dear Sir" write the name and address of the receiver, otherwise there will be nothing in the letter to show for whom it is intended. Thus :—

A. Smith, 42, Lichee Street, Calcutta.

DEAR SIR,

### **The Contents of the Letter.**

1. The date and reference number of the letter under reply. A large business house numbers all the letters it sends out. Hence when any letter arrives in reply, the number quoted enables the shop to refer to their previous correspondence. Hence it is very important in writing to any business house to quote the number and date of the letter to which reply is being given.

"SIR,

Your 462 A of July 22/16."

2. A brief reminder of the subject-matter—

"Hire of office in Old Court House Street."

SIR,

Your 462 A of July 22/16. Hire of office in Old Court House Street.

This is the first paragraph. It is not grammar, but it gives all the facts.

3. Take the letter under reply and deal with the points one by one. The letter under reply is—

No. 462 A.

62, Pomfret Lane,  
Calcutta,  
July 22, '16.

G. Jones, Esq.,  
Hilsa Street, Calcutta.

SIR,

Your letter of June 15th enquiry *re* office in Old Court House Street.

1. I am willing to let you have 9000 square feet at Rs.600 per mensem.
2. Electric terminals are provided by me. Lights and Fans by you.
3. There will be no charge for partitions. Please inform me what alterations are required.

Yours truly,

A. SMITH.

To this we reply—

11, Hilsa Street,  
Calcutta,  
July 24th, 1916.

A. Smith, Esq.,  
Pomfret Lane, Calcutta.

SIR,

Your 462 of July 22, '16. Office accommodation in Old Court House Street.

1. Nine thousand square feet is more than I need. Eight thousand will be enough.

2. Under my present arrangement fans and lights are included in the rent. I do not intend to increase my office costs in any way. I must therefore ask you to include lights and fans in the rental. You may allow me less space as stated above, to compensate.



3. The plans of partitions will be prepared when terms have been settled.

Yours truly,  
G. JONES.

Paragraph headings are frequently used. Thus—

1. *Space.*

Nine thousand square feet is more than I need.

Eight thousand would be enough.

2. *Lights and Fans.*

Under my present . . .

Having said all we wish to, we close “Yours truly” and the signature. An illegible signature is not business like. It is the opposite. It is very apt to lead to error, and is just as hard or easy to imitate as a legible signature.

Fancy endings to letters should be avoided.

“Trusting this will meet with your approval.”

“Hoping to receive the favour of an order.”

Of course we “trust” and “hope.” It is mere waste of ink and paper and time to put in this stuff. Thus the form of the letter is—

(a) Reference.

(b) Point by point treatment.

(c) Conclusion.

5. We address the letter. In the absence of other title an equal or superior is addressed as “Esq.” One markedly inferior, *e.g.* one’s servant, the owner of a small and unimportant shop or business, a very subordinate assistant in a firm, as Mr.

□

*G. Smith, Esq.,  
42, Pomfret Lane,  
Calcutta.*

□

*Mr. John Brown,  
2, Chingri Alley,  
Howrah.*

When the initial is not known put a dash.

□

— *Smith, Esq.,  
42, Pomfret Lane,  
Calcutta.*

It is *not* correct to enter University degree after a name, *e.g.* Michael West, Esq., B.A. If the addressee is a doctor he may be addressed as doctor, Dr. Williams.

**The Stamp.**—Stick it on the front, not on the back, for

1. It looks bad.

2. It causes unnecessary trouble to the post office.

If the letter is to be sealed, use sealing wax, not the postage stamp.

**Forms of Letter—**

1. *An application.*

The ordinary form applies (1) Reference.

(2) Point by point.

(3) Conclusion.

This will be in greater detail.

(1) Reference to advertisement.

(2) The requirements of the advertiser. The qualification of the applicant. Extra qualifications.

(3) In the conclusion the applicant will ask any question he wishes of the advertiser.

*Warnings.—*

Do not boast.

Do not mention inferior qualifications, *e.g.* a medal for swimming at school. This looks as if you were hard up.

Do not plead or beg. No post was ever yet given for pity. A man who needs pity is not the man wanted for a job.

*Example.—*

*Statesman*, August 22, 1916.

**WANTED.**—Head Master for a school in the hills. Pay Rs. 100, rising by annual increments of Rs. 10 to Rs. 150 a month. Knowledge of Nepali and previous experience essential. Applications with copies of certificates should be sent to Box 1917, Advt. Dept., *Statesman*.

01135

K35702

*Enclos. 5.*

15, Fraser Street,  
Calcutta,  
Aug. 22, 1916.

Advertiser, Box 1917, Advt. Dept., *Statesman*.

SIR,

Your advertisement in the *Statesman* of August 22nd, Head Master for a school in the hills.

1. *Knowledge of Nepali.*

I have some knowledge of Nepali, as I served as Assistant Teacher in the Darjeeling High School for two years. Please see Testimonial No. 1. During this period in hopes of being confirmed in the post I studied Nepali. Not being in Government service I was not eligible for the Government test ; but I enclose a certificate of my proficiency from Rev. James Hill of the Baptist Mission, Ghoom. (Enclos. 2.)

2. *Previous Experience.*

I have served as Assistant Teacher in the following schools :—

Jan. 1912 till Dec. 1912 at Comilla Zilla—Please see  
Enclosure 3.

Jan. 1913 till Jan. 1915 at Harinavi—See Enclosure 4.

In Jan. 1915 I joined the Wedderburn Institution, Diamond Harbour, as Head Master, where I am still serving. The Secretary of the school may be referred to regarding my work.

### 3. *Qualifications.*

I am at present aged 28.

Degree B.A. (History, Sanskrit) 1910.

M.A. (History, Political Economy) 1911.

I studied at the Chittagong Collegiate School, and the Chittagong College.

In both institutions I played in the first team at football, as Enclosure 5 will testify. I still play games, and at both my previous appointments have taken a large share in organizing the school athletics.

### 4. *Enquiries.*

I shall be obliged if you will inform me

1. Whether a house is provided.

2. Is there a Provident Fund?

3. On what date shall I be required to join if appointed?

Lastly I shall be glad to receive some particulars regarding the school—its roll number, proportion of Nepali children, course of studies, facility for athletics.

Yours truly,

K. SARMA.

Notice “Enclos 5.” Always write on a letter the number of enclosures it contains, preferably in red ink. Before sealing down the letter see that all are there. The recipient will similarly verify and write at once if there is any mistake.

### *An Enquiry.*

The plan is—

1. Reference (to advertisement or catalogue).

2. Enquiry.

3. Conclusion.

St. Paul's School,  
Calcutta,  
June 13, 1916.

Messrs. Whiteway, Laidlaw & Co., Calcutta.

SIRS,

In your Catalogue June, 1916, page 153, you quote medium-size bath towels at 2/- each and 20/- per dozen.

Please inform me at what rate you could supply these if 5 dozen were ordered.

Yours truly,

J. ROBINS,  
Headmaster.

*An order.*—

1. Reference to previous correspondence (if any).
2. Very exact specification of article required and price, with reference to catalogue or advertisement if available.
3. How it is to be sent.
4. How payment will be made.

7, Commercial Road,  
Dacca,  
June 11, 1916.

Messrs. Hall & Anderson, Calcutta.

SIR,

\*Please send one Harrison & Harrison razor, medium size, price 3/8, page 62, item 723B in your catalogue, June, 1915.

The razor should be sent by parcel post (not V.P.) and the cost entered in the account which I have with you.

Yours truly,

JOHN JOHNSON.

*An Acknowledgment.*—This may be of a letter, an article,

or of money. It is a purely formal document. Care is needed only in giving particulars of the articles received.

6, Vass Street,  
Poona,  
June 3, 1916.

Hewett & Co., Bombay.

SIR,

I beg to acknowledge the receipt of one parcel of red woollen blankets, size  $7 \times 4$  at Rs. 8/- each, ordered in my letter of May 28th, 1916.

Yours truly,  
W. WARE.

6, Vass Street,  
Poona,  
June 3, 1916.

Ross & Rowe, Calcutta.

SIR,

I beg to acknowledge the receipt of estimate enclosed with your 5725 of June 1, 1916.

Yours truly,  
W. WARE.

5, Straight Street,  
Eastbourne,  
Sept. 10, 1916.

James Prendergast, Esq., 3 Lowdon Square, London.

SIR,

I beg to acknowledge the receipt of your letter of Sept. 9th, which is receiving my attention. I will reply in due course.

Yours truly,  
WILLIAM WACE.

7, Commercial Row,  
Dacca,  
June 20, 1916.

Messrs. Hall & Anderson, Calcutta.

SIR,

I beg to acknowledge the receipt of one razor forwarded in reply to my order of June 11th.

Yours truly,  
JOHN JOHNSON.

In acknowledging the receipt of money and whenever mentioning money, words as well as figures should be used.

3, Council House Street,  
Calcutta,  
Nov. 8th, 1916.

Manager, Traffic Dept., E.B.S.R., Sealdah.

SIR,

I beg to acknowledge the receipt of Rs. 5/12 (Rupees five annas twelve only) refund on unused ticket for Krishnagar, forwarded with your 62 P, of Nov. 6.

Yours truly,

EDWARD WATT.

**The Forwarding Letter.**—This is a similar form.

6, Primrose Lane,  
Pevensey,  
Jan. 7, 1916.

Enclos. 1.

Day's Drug Stores, Bexhill.

SIR,

I beg to enclose Postal Order for the sum of 5/4 (five shillings and four pence) in settlement of my account forwarded with your 162 of Jan. 2.

Yours truly,

ENSTAN WILLS.

The only thing to note is *not* to forget the enclosure.

The word "enclose" may be used even where the object is obviously far too big to be actually "enclosed." The word merely means to include in the same parcel, *e.g.*

"I beg to enclose four pairs of boots."

When the object is not included in the letter, but is sent in a separate package, the form will be :—

No. 352.

The Boot Stores,  
Old Brompton Road, London,  
Feb. 7, 1916.

William Scott, 2, Short Street, Calcutta.

SIR,

Your 163 of Feb. 4. Order for boots.

I beg to inform you that I am forwarding per parcels  
post three pairs of boots as ordered.

Yours truly,

GEORGE LACEY.

When this is done a copy of the above letter or a note  
"From George Lacey, The Boot Shop, Old Brompton Road  
London," should be enclosed in the parcel.

**The Complaint.**—Do not complain simply for the sake  
of complaining. Complain only if there is a clear case for  
some form of restitution. In this event it is obviously of  
no advantage to be unnecessarily rude, otherwise the seller  
will get his back up and refuse to refund. This is a sordid  
argument: the general truism is better—viz. that it never  
pays to be rude, least of all in writing. Let the complainant  
therefore express merely pained regret.

12, Long Street,  
Basirhat,  
Feb. 14, 1916.

Messrs. Sole &amp; Heel, 162 Chowringhee, Calcutta.

SIR,

I am forwarding by separate parcel a pair of boots  
for your inspection. These were ordered in my letter of  
Nov. 20th, and were forwarded with your 173 B of Nov.  
30th. The price was Rs. 25.

The boots have been worn only since Dec. 15th. It  
will be observed that the sole has torn from the uppers,  
and that a flaw in the leather near the toe has developed  
into a bad hole.

In view of the price I paid I fear that some mistake  
must have occurred. Possibly boots of a cheaper quality  
were sent me by error.



I shall be obliged if you will rectify the mistake as promptly as possible.

Yours truly,  
MAURICE WADE.

Always be innocently benevolent; suppose the best of intentions in the culprit even if it is known they were not there.

Suppose that Messrs. Sole & Heel merely reply that no guarantee was given with the boots and that they appear to have been roughly used (which is not a fact). Scurrility will not improve the situation. If any reply is sent at all it may be—

12, Long Street,  
Basirhat,  
March 11, 1916.

Messrs. Sole & Heel, 162, Chowringhee, Calcutta.

SIR,

Your 212 B of February 25th.

I regret to note that you are unwilling to make any reparation in the matter of the boots referred to.

Under the circumstances, although I have dealt with you for some three years past, I shall be compelled to place my custom in future elsewhere.

Yours truly,  
MAURICE WADE.

**Conclusion.**—However small your business correspondence may be, and however unimportant the individual letter may be, take as much care with it as if it were part of Rockefeller or Ralli Brother's mail, and as if the matter at stake were thousands of pounds. For practice makes perfect. Care takes time to start with; very soon it takes no more time than carelessness. A good business man will reply to a letter properly in as short a time as a bad business man will take to reply to it improperly. Moreover the loss of a few minutes here and there in taking a copy or filing a letter is more than compensated for by the saving of hours which would otherwise be spent in hunting for a

missing document, or guessing in the dark at the contents of a letter of which no record has been kept.

*Exercises.*—The following letters make up each day's mail. First write out the day's mail in full as it would be received. Reply to each letter and file separate cases separately, as they would be kept by Mr. Smith.

Mr. Smith is a manufacturer of furniture. He is thinking of selling his horse and carriage and of buying a motor car.

*Monday, August 1st.*

<p><i>From</i> W. Brown.</p>	<p>Substance. <i>Re</i> advertisement in <i>Morning Post</i>, July 28. Is Mr. Smith willing to sell the horse only without the carriage, and if so at what price?</p>
<p>Union Motor Co.</p>	<p>Can offer a 2-seated Union car at Rs. 4000. Stock is small, therefore order early. Have a few last year second-hand of which will give particulars if desired. New model a great improvement on last year's.</p>
<p>Ketchem, Solicitors.</p>	<p>Desire quotation for roll top desk, chair, book-cases, table, etc. (complete furniture for an office. The student should supply all details).</p>
<p>Stuart &amp; Co. House furnishers.</p>	<p>Last set of cheap dining-room sets not satisfactory. Cloth upholstery is of cheap quality, flaws in the wood, polish rather dull, etc., etc. Mr. Smith will reply that they are a cheap line not made in this factory. He sold them on no guarantee and informed Messrs. Stuart of the full circumstances.</p>
<p>Gray &amp; Cowley.</p>	<p>Accept Mr. Smith's estimate for furnishing office and place the order (give full details of price, articles, method of delivery, etc.).</p>
<p>French Motor Car Co. Sir Henry Hobart</p>	<p>Offer a "Force" car, 4 seated, at Rs. 3500, second hand. is willing to buy Mr. Smith's horse and carriage.</p>

*August 4th.*

W. Brown.	Makes an offer for the horse and carriage.
Union Motor Co.	Supply particulars of second-hand cars.
Ketchem & Co.	Criticize the estimate and request reduction.
Stuart & Co.	Apologize and ask for estimates of the cheapest dining-room set which would be supplied with a guarantee.
Sir Henry Hobart.	Encloses a cheque.

2. Write, file and index the following correspondence :—

*July 15th, 1916.*

Mr. Thin	asks the rental of No. 52, Royd Street.
Mr. Fat	replies, also suggests other possible houses at various rentals, mentioning the special advantages of each.
Mr. Thin	would like to "view" No. 31, London Street.
Mr. Fat	arranges a meeting.
Mr. Thin	refers to their interview and offers a rent for 31, London Street, on condition it is put in full repair by August 1st.
Mr. Fat	accepts.
Mr. Thin	gives notice to his landlord Mr. Bone that he intends to quit No. 171, Camac Street, at the end of the month.
Mr. Bone	claims a full 30 days' notice.
Mr. Thin	admits his right, but asks him to forego it.
Mr. Bone	says he will do so if he gets another tenant in time.
Mr. Fat	says No. 31 is ready. Does not Mr. Thin intend to move in as it is now August 3? Rent will be charged from August 1.
Mr. Thin	says it is inconvenient to move in at present. Rent should be charged from date of occupation.
Mr. Fat	denies this.
Mr. Thin	says that the house is not in a proper state of repair.
Mr. Fat	denies this.
Mr. Bone	says he has let No. 171 from Aug. 10th.
Mr. Thin	tells Mr. Fat he will move in on Aug. 9th, but requests that repairs may be completed by then.

Mr. Fat agrees. Says that regarding rent he will compromise and charge from the 5th.  
Mr. Thin agrees.

3. Write application for the following posts from imaginary candidates. Write replies from the employers asking further information, appointing one man for each post, and rejecting another.

SITUATIONS VACANT.

**W**ANTED—A LEGAL ASSISTANT. APPLY STATING lowest terms to Box 2191, Advt. Dept., "Statesman."  
270 A35890

**W**ANTED—AN EURASIAN AS CANVASSER. PAY AND commission. Apply to THE MANAGER, H. E. Restaurant, 40, Dhurumtollah Street. A69730

**W**ANTED—DRIVER FOR G. W. K. CAR. MUST UNDERstand his work thoroughly. Salary Rs. 35 per month. Apply SMITH STANISTREET & Co., Calcutta.  
260 A35867

**W**ANTED—ORGANIST, TEMPORARY, SEPTEMBER and October. Previous experience. State salary required.  
260 CHAPLAIN, Barrackpore. A35825

**W**ANTED—EXPERIENCED ASSISTANT FOR THE Gunny Department of an European Mercantile Firm. Apply in first instance to Box 2162, Advt. Dept., "Statesman."  
270 A69726

**W**ANTED—FOR TEA GARDEN IN CACHAR, A NATIVE Mechanic. Must be able to drive and look after Clynch Motor cycle. Apply Box 2172, Advt. Dept., "Statesman."  
29512 A35863

**W**ANTED—A MARRIED COUPLE TO RUN A BOARDing House Establishment with 40 to 50 boarders. Must have knowledge of catering. Apply Box 2173, Advt. Dept., "Statesman."  
270 A69701

**WANTED**—A L. M. S. AS MEDICAL OFFICER AT IRON Ore Mines, pay Rs. 100 per month with free quarters and prospects. Apply to GENERAL MANAGER, Bengal Iron & Steel Co., Ltd., Kulti, E. I. R.

270

A35873

**WANTED** — AN EXPERIENCED SUB-ASSISTANT Surgeon for a dispensary in the mofussil. Accommodation free, private practice allowed. Pay Rs. 45 to start with. Apply with testimonials to Box 2187, Advt. Dept., "Statesman."

30513

A35882

**WANTED**—TWO EUROPEAN MANAGERS FOR PURI'S Gaiety Theatre and Puri's Imperial Cinema, Lahore. Salary and liberal commission both. Only expert and experienced hands need apply. Cash security Rs. 500. M. D. PURI, Proprietor, Puri's Rink Cinema, Lahore.

30351

A69642

**WANTED**—AN ENERGETIC ENGINEER FOR OIL-Field Work; must be capable of handling native labour to best advantage and take in hand repairs of loco type boilers, drilling engines and pumping machinery. Preference given to Engineer with some knowledge of oil and gas engines. Box 1017, Advt. Dept., "Statesman."

00

A35238

**WANTED**—FOR THE ZANZIBAR PROTECTORATE Government a qualified Indian Surveyor. Period of engagement three years on probation. Salary Rs. 250 per mensem. For further particulars apply in writing with copies of certificates to—

MACKINNON MACKENZIE & Co.,

Agents in India for the East African Protectorates,  
Nicol Road, Ballard Pier, Bombay.

2535

A35824

### WANTED.

**A** LOCAL INDIAN DOCTOR AND A COMPOUNDER for the Dalsingserai Dispensary, on Rs. 35 and Rs. 15 per month, respectively, with free quarters. Selected candidates will have to join positively on the 15th September next. Apply with testimonial to the U.S.

S. M. LIVISEY, M.B. F.R.C.S.,

Offg. Civil Surgeon, Darbhanga.

250

A35818

## • WANTED.

ONE PROBATIONER ON A SUBSISTENCE ALLOW-  
ance of Rs. 20 a month. Candidate must have a thorough  
knowledge in typewriting.

Applications with copies of testimonials will be received  
by the Secretary up to and including 28th August, 1916.

C. H. BOMPAS,  
Chairman.

The Calcutta Improvement Trust,  
5, Clive Street,  
Calcutta, the 24th August, 1916.

A35876

## NOTICE.

WANTED—FOR A PERIOD OF SIX MONTHS A  
second chauffeur. Must be a bachelor, of European  
parentage, and fully qualified to drive Wolseley Cars. Should  
applicant prove satisfactory in all respects a retaining fee  
would probably be allowed under certain conditions during the  
summer. Apply with copies of testimonials, stating salary  
required, to Box 1382, Advt. Dept., "Statesman."  
2952 A35425

## NOTICE.

YOUNG MEN OF RESPECTABLE PARENTAGE,  
who wish to apply for appointments as Sub-Inspectors  
of Police are invited to submit their applications by the 1st  
September, 1916, to the Superintendent of Police of the district  
in which they reside. None need apply who have not passed  
the Entrance or Matriculation Examinations of an Indian  
University, or the final "B" or "C" Class Examination of a  
Zilla or High School. Candidates must have a fluent know-  
ledge of English. Preference will be given to graduates and  
undergraduates and to natives of a Commissioner's Division  
in filling up the appointments allotted to it. A limited number  
of applicants who have obtained the B. L. degree will be ap-  
pointed to a higher grade, and, if they subsequently give proof  
of special aptitude for conducting prosecutions, may look for  
special promotion to the post of Court Inspector.

No Europeans or Anglo-Indians need apply.

C. T. BRETT,  
Offg. Personal Assistant to the  
Inspector-General of Police,  
Bihar and Orissa, Ranchi.

30513

A35875

## STATIONERY.

**WANTED—BY A LARGE FIRM IN CALCUTTA, A** European Assistant to take charge of Printing and Stationery. Applicants without experience in the line need not apply. State salary expected. Apply Box 2175, Advt. Dept., "Statesman."

270

A35870

**COLLIERY ENGINEER REQUIRED FOR COLLIERY** in Raneegunge field, sound electrical experience essential. Apply with full particulars of past experience and salary required to Box 2180, Advt. Dept., "Statesman."

270

A35871

**COLLIERY MANAGER — WANTED A MANAGER** for coal mine in the Jherriah field. Must be European of Home training and 1st class Indian certificate. Apply with copies of testimonials and particulars of Indian experience to Box 2183, Advt. Dept., "Statesman."

270

A35880

4. *Write a letter of Enquiry, reply, order, complaint, explanation to each of the following advertisements :—*

## Miscellaneous Wanted.

**WANTED TO PURCHASE, COMPLETE—A WELL-** equipped travelling Cinema outfit: Engine, Dynamo, Projector, Films, etc., second-hand or new. Box 1829, Advt. Dept., "Statesman."

240

V69251

## Miscellaneous For Sale.

## FOR SALE.

**A LARGE QUANTITY OF USED TENNIS BALLS,** Rs. 3 per dozen. Apply HONY. SECTY., Ranchi Club, Ranchi.

292

W35293

## MILD STEEL SHEETS (BLACK).

**16,** 18, 20, 22 AND 24 B. W. G. AVAILABLE. PRICES and particulars from Box 1995, Advt. Dept., "Statesman."

230

W35770

STEEL TRUNK, TIFFIN BASKET, Rs. 5. DIETZ Hurricane Lamp, Re. 1. 2 Scotch Plaid Blankets, Rs. 5. 2 art serge, 1 cretonne purdahs, ringed, Rs. 2. 2 Razors, Rs. 2. Tiffin carrier, Re 1. 17 Collin Lane.

W69566

### The Garden.

R. BANERJI, GRAFT EXPERT, BOX A., DARBHANGA, offers concession up to Oct. 20th. The real Langra Mango grafts, Rose Lichis and other varieties at Re. 1 and As. 14 each; Rs. 11, Rs. 10 and Rs. 9 per doz. Apply sharp.

2525

WA69027

FINEST ENGLISH DESSERT APPLES AND PEARS from 20th July to following April 9 lb. nett of fruit at domicile for Rs. 4, per V.-P. P. MANAGER, Kulu Fruit Gardens, Bajaura (Kulu), Kangra Dist.

00462

WA35004

KING COCOANUT FROM CEYLON. DWARF VARS., anybody can pluck cocoanut by his own hand at Rs. 2—8 each.

EMPRESS NURSERY,

No. 26, Narcoldanga Main Road, Calcutta.

220

WA35713

LANDRETH'S SEEDS JUST ARRIVED VEGETABLE colls. of 40, 25 and 15 sorts, prices Rs. 7, Rs. 4-8 and Rs. 3, respectively. DE & SONS, 27/1, Beadon Row, Calcutta.

220

WA69303

### THE KULU ARAMGARH ORCHARDS.

BY NEW SHORT ROUTE:—ENGLISH PEARS OR Apples, best kinds, 9 lb. net, Rs. 4. Walnuts or Chestnuts from 15th Sept., 9 lb., Rs. 3-8. Pure Himalayan Honey, 2 lb., Rs. 2-8. Best Black Tea, Certificate of Merit, 5 lb., Rs. 6-4. The above prices V.-P. P. include all charges. Apply MANAGER, Aramgarh, Kulu.

09246

WA35447

### Typewriter, Etc.

REMINGTON No. 7 BI-COLOUR TYPE-WRITER USED for one year only. Bargain for Rs. 150, or near offer. Box 2041, Advt. Dept., "Statesman."

220

WB69455



## Trade Announcements.

**CHEAP TROUSER PRESSERS (TO CLEAR)** As. 14 ;  
 A pair collapsible nickle coat hangers, Re. 1-12 & Rs. 2 ;  
 Stickphast, As. 4 and As. 6 per bottle ; Toothpicks, As. 4 per  
 box. **SAKLOTH & CO.**, 12/1, Chowringhee, Calcutta.

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**FOR OIL-CAKES (CASTOR AND COTTON SEED),**  
 Castor Seed Husk, Arhar Husk, Gram Barley and Oats  
 write to **THE CAWNPORE DAL WORKS**, Cawnpore.

22412

Y69119

**EVERLASTING BEDSHEETS—HAVE YOU TRIED OUR**  
 Everlasting Bedsheets made from real Cawnpur Un-  
 bleached Bedsheeting as supplied to the various Hospitals,  
 Schools, etc., throughout India ? Size 7'×4' at Re. 1-4-6 each,  
 8'×5' at Re. 1-12 each. **ELGIN MILLS AGENCY**, 4, Govern-  
 ment Place, Calcutta.

**THE "CORNEX" QUARTER-PLATE HAND CAMERA,**  
 with directions complete, original price Rs. 24 each, offered  
 for Rs. 15 each. The "Pitol" hand camera,  $\frac{1}{4}$ -plate, with  
 12 sheaths for plates : an excellent article. English made,  
 Rs. 10 each. **EROOM & Co.**, Calcutta.

**WRISTLET SWISS-MADE WATCH WITH PROTECTIVE**  
 metal outside cover and leather strap, luminous figures and  
 hands, a splendid timekeeper, expressly made for war service.  
 Price Rs. 30 each. Just a few left. **EROOM & Co.**, Cal-  
 cutta.

## CHAPTER XVI

### THE PRÉCIS

AN essay is written from notes. A speech is made from notes. In this case the notes are one's own, and the essay is one's own. In making a précis we take some one else's essay and try to extract from it the original notes from which it was written.

Properly speaking a well written essay should be almost incapable of précis. For every idea should so far as is consistent with grammar be incapable of shorter expression. However it is to be remembered that—

1. In a full length essay a point may be explained. In a précis the explanation is omitted. It is assumed that the reader is acquainted with the general meaning.
2. In an essay a point may be emphasized and even repeated. This is not done in the précis.
3. A point may be illustrated in several ways. The illustrations are omitted in the précis, or only one is given.

Even if all this is done it does not make a précis. It produces merely a condensed version. A condensed version is not a précis.

The main object of a précis is to make clear the SKELETON, the FRAME of the argument. It should therefore always be in the form of "Left to Right" notes such as we discussed in the Essay on Gray and the Examination Paper. This is the type of note easiest to carry in the mind. The object of the précis is so to reveal the skeleton of the argument that it may easily be carried in the mind.

**The Method.**—Approach the piece set for précis as if it were necessary to memorize the points for a speech.

In order to memorize we must first find the main sections

and get large easily remembered headings which will act as landmarks.

Read the piece below. What are the main sections ?

“ The silk inquiry on which Mr. Lefroy has been engaged since last autumn promises to be one of the most *systematic*, as it should be one of the most practically fruitful trade investigations for which the Government of India have made themselves responsible. The three phases of the industry—cocoon production, the utilization of silk in weaving, etc., and the sale of the finished product—are all being thoroughly examined, and Mr. Ansorge is engaged meanwhile in a *separate* statistical enquiry designed to ascertain the districts from which the silk of India is derived and the sources of supply in the case of the competing article that arrives from outside. Bengal is *interested* in almost every phase of the question. She produces the raw silk, her operatives *spin* and weave it, and there is, or was, a large market in the province for its *consumption* as well as an export trade. Other centres, such as Assam, are engaged mainly in production. Yet others, such as the Punjab, produce very little silk but weave a great deal which comes from Bokhara, China or Japan. Mr. Lefroy’s enquiry will aim at deciding once for all which centres are, and which are not, *suited* climatically for silk production. He will suggest measures by which the breeds of worms can be *strengthened*, their nourishment improved, and the treatment of the cocoons rendered more scientific. He will aim also at devising measures for improving the *organization* of the spinners and weavers and their methods of distributing their finished goods. The object aimed at in this section of the enquiry is to secure for Indian silk goods an entry into the world’s markets and to those markets of India which are at present controlled by the imported commodity. Not the least of the objects of the enquiry is to place Indian silk producers in one part of the country in touch with industrial consumers in other parts of the country. Mr. Lefroy’s report, when it is issued at the end of the year, should throw considerable light on the needs of the industry in all its branches and do for it all and more than all that the Holland Commission’s enquiry is expected to accomplish for Indian industry in general.”

‘ The main sections are obviously that Messrs. Lefroy

and Anson are making certain *Enquiries*, and as a result of them they will, on their conclusion, make certain *Proposals*. The main heads are "Enquiry—Proposals."

In making the second column look out for things capable of tabulation. "The three phases" attract attention. This gives away the writer's scheme. The enquiry has "three phases." Look at the second half. It obviously repeats though in a more skilfully concealed manner, the scheme of the first part. The three phases are Production, Manufacture (spinning and weaving), Sale.

The scheme of the article used by the writer was obviously—

Enquiry.

1. Production.
2. Manufacture.
3. Sale.

Proposals.

1. Production.
2. Manufacture.
3. Sale.

We may now set about the précis, for we have reached our goal, and the goal in making a précis is always TO GET BACK TO THE WRITER'S NOTES.

The précis of the above passage will be—

*Enquiry by Messrs. Lefroy and Anson into Silk Production.*

*The Enquiry*

will cover

- 1 Production.

A. The present sources internal and external of supply.

B. What internal areas are most suitable.

2. Manufacture.

A. The present areas where manufacture is carried on.

B. The methods followed.

3. Sale.

Present markets in which sales are made.

Present methods of organizing sale.

*Proposals.*

On completion of enquiry will recommend

## 1. Production

A. What areas are most suitable.

B. Improved methods of breeding.

C. Improved methods of rearing.

## 2. Manufacture.

Organization of spinners and weavers.

## 3. Sale.

Organization of Distributing and Sales agency,  
with especial view to entry into world markets.

It will be observed that we have to a certain extent improved on the writer's scheme by bringing up certain of the points mentioned in "Proposals" into the "Enquiry" section. This is always necessary. A writer is never absolutely regular and systematic in his arrangement of matter. Indeed, he avoids this lest his essay appear mechanical, lest its framework be too conspicuous. A *précis* must be systematic. A really good *précis* is almost a new creation, just as a shopkeeper's arrangement of his goods in the window is a creation—of order. It is a work of art to make a good *précis* out of an ill-arranged speech.

**The Running Précis.**—In certain cases a running *précis* is necessary. For example the verbatim report of a rather rambling speech has to be condensed for reproduction in the newspaper. This is a special case. In all ordinary cases, as stated above, the note form should be used.

Before making a running *précis* always first reduce the article to the note form. Then write it out in a cursive form. The above *précis* would thus read as follows :—

"Mr. Lefroy is conducting an enquiry into the silk industry. His enquiry will cover the methods of production, manufacture and sale. In the matter of production he will enquire into the present internal and external sources of supply, and the comparative suitability of various areas in India. He will investigate the present manufacturing areas and the methods there followed——"

(Finish it as an exercise.)

*Exercises.*—In Exercise 1 below the title will be “The *Stegomyia fasciata*”: the main heads will be—

Connection with yellow fever.

Habitation.

Preventive measures.

In 6 the heads will be—

1. The “Separate school policy.”

2. The present policy—Reasons.

Causes of changes in public opinion.

3. The Urdu question.

4. The real requirements.

1.

(*Make a tabulated précis.*)

The Municipal Health Officer's departmental report included in the report on the municipal administration of Calcutta for 1915, contains particulars regarding investigations made during the year as to the prevalence in the city of the mosquito *stegomyia fasciata*. The *stegomyia fasciata*, as all the world knows by now, is the carrier of the dreaded yellow fever and there are not wanting those who believe that were the germ once brought into the port by a vessel coming from an infected harbour the disease would be widely disseminated owing to the prevalence here of the carrying insect. Dr. Nandi's observations over twelve months in two areas, the one south of Park Street and the other south of Wellesley Square, show clearly that the *stegomyia fasciata* is a domestic mosquito and that its breeding places are chiefly confined to human habitations. The most important breeding places in the observed areas appeared to be the little “anti-formicas” placed by memsahibs under the legs of almiras; the choubachas or large masonry reservoirs wherein water is stored for domestic use, vessels for storing drinking water in huts, and miscellaneous vessels, such as tubs, buckets, etc. Some little might be done towards the elimination of this pest if phenile or kerosene were always placed with the water in anti-formicas. Nothing, however, of a comprehensive character will be possible until the port area is placed under a proper general sanitary authority

and a systematic anti-*stegomyia* campaign is instituted on the plan recommended by Major Christophers as the result of his investigation.

## 2.

(*Tabulated précis.*)

Professor Hamilton said that as an economist whose duty it was to study among other things the principles of sound banking, he gave his reasons for believing that the Central Bank of India was worthy of trust.

The Central Bank of India, he said, not only possessed a body of Directors who had won their reputation as able and conservative business men, but was under the immediate management of Mr. Pochkhanawala who had himself served just such an apprenticeship in all the departments of banking as was demanded of bankers in Europe.

But, further, the efficiency of its management had been put to a severe test and had come through it triumphantly. The Bank was started in 1911. By June, 1913, it had a working capital of 136 lakhs of rupees. In October of that year occurred the Indian banking crisis. There was for a time a panic among depositors. By December 31, 1913, depositors had withdrawn 75 lakhs of rupees. The bank not only met this run successfully but actually strengthened its position.

Proceeding Professor Hamilton said that the causes of failures among Indian Banks may broadly speaking be divided into three heads, viz. (I) Either dishonesty or culpable negligence in the management; (II) Inefficiency of their management; and (III) the possession of inadequate capital. In connection with the Central Bank, however, he said, the subscribed capital amounted to 30 lakhs of which 15 lakhs had been paid up. In conclusion Professor Hamilton said that he believed that there was great need for the development of sound banking as a means to help the industrial expansion of Bengal, and he was glad that a branch of the Central Bank had been started in Calcutta. In course of time he hoped to see the Branch Bank system developed so as to carry facilities throughout an Indian Province as it now did throughout the English counties. When that day comes the hoarded wealth of India will truly "irrigate" Indian industry and commerce and the organization of credit will be placed on the basis of enlightened business relationship.

## 3.

## EDUCATION OF THE BLIND, DEAF AND DUMB

## NEED FOR BETTER PROVISION

SIMLA, AUG. 5.

The Government of India, Education Department, have issued the following circular letter :—It has been brought to the notice of the Government of India that the arrangements for the education of the blind and the deaf and dumb in India are at present on an inadequate scale. There were, according to the last census, 41,558 children between the ages of 5 and 15 who were blind and 58,804 who were deaf and dumb, and for these there are in the whole of British India some 18 schools only, which provide instruction for something like 500 children. In the present state of general education it is impossible to deal with the problem in any complete manner, but it is believed that with the assistance of Government more might be done than at present to encourage and improve the education of defective children. The existing arrangements for this class of education are described in chapter 18 of the last quinquennial review of education in India, to which a reference is invited and there are various steps which have from time to time been suggested for the improvement of these arrangements. It has, for instance, been proposed that public attention should be drawn to the education of defectives by including references to them in school-books and by exhibitions of the work done by them, that the Braille system should be applied to the Indian vernaculars, that agencies should be formed for providing industrial work for defectives after leaving school, and so forth. As regards the schools themselves it has been proposed that their organization should be improved, that there should be greater uniformity in the syllabus adopted, that physical training should not be neglected, and that the education supplied should aim at a proper combination of general and industrial training. The Government of India desire to commend these suggestions for the consideration of Local Governments and for such support from local resources as may be possible when normal financial conditions are restored. While not precluding the institution of Government schools where this is thought advisable, they consider that schools for defectives are a form of effort



peculiarly suitable for charitable agencies of a private character and that the support of Government should ordinarily take the form of assistance to private or board schools. The Government of India are, at the same time, satisfied that until properly-trained teachers are available anything in the shape of substantial progress is unlikely, and they would suggest that in cases where Local Governments find openings for the expansion of this class of education they should ascertain where teachers can suitably be taught in India or in England and give such assistance as is possible for the training of a limited number of special teachers.

## 4.

(*Make a Running Précis of this passage.*)

## BOMBAY UNIVERSITY

## THE ANNUAL CONVOCATION

BOMBAY, AUG. 15.

The annual convocation of Bombay University for conferring degrees was held this evening at University Hall, H.E. Lord Willingdon, the Chancellor, presiding. There was a large gathering. After the ceremony of conferring the degrees by the Chancellor was over, the Rev. Dr. D. Mackichan, Vice-Chancellor, addressed the gathering. He referred to the death of Sir R. P. M. Mehta and other Fellows since the last annual convocation and then passed on to speak of the war. He said events which would lead to the end of this cataclysm of devastation and of death were in progress and we were beginning to look more definitely into that period so often summed up in the words "after the war." The Allies were already concerting their economic measures against the coming time. "We too," he continued, "should not feel precluded from consideration of the kind of future to which, as a university, we should look forward. Your Excellency's exposition of the principles which are at stake in this struggle and the attitude which these require in us has found a response in the thoughts and feelings of that India which has been to so large an extent the creation of our universities. It fills us with joy to see India ranging herself by our side in this conflict, the liberality of her princes and the sacrifices which her sons have made of

strength, and so often of life, to make victory speedier and more sure. These have aroused wonderful enthusiasm throughout the British Empire. But to my mind there is something more significant than all this aggregate of service and co-operation. I mean intellectual and moral sympathy. It is not knowledge which moves the world but spiritual ideals and moral convictions, and when Britain was moved, in response to the call of duty and honour and humanity, to enter into this conflict the uppermost thought in the minds of those who were concerned as to India's future was not whether India would take her stand alongside Great Britain and her Allies on the stricken field, whether her princes and rulers would lay their treasures at the foot of the Emperor, but whether the heart of India would respond in inward appreciation and sympathy to the spirit in which our nation was entering on this world conflict. In this conflict of warring ideals that is proceeding day by day to its final issue our confidence that victory is sure, and that a better era is preparing for all the nations, is simply our conviction that in God's government of this world the cause of righteousness and freedom is bound to triumph over unrighteous ethics born of human arrogance and the doctrine of force that tramples under foot every right of the weak. That India has been moved to take her stand on the side of righteousness means more to India even than to the Empire, for it leads all who cherish high anticipations in regard to the future of this country to believe that all thoughtful and sincere Indian patriots are convinced that by the soul alone nations shall be great and free. They will recognize that their highest aspirations can only be realized through the moral and spiritual uplifting of the entire nation."

## 5.

(*Running Précis.*)

DACCA MEDICAL SCHOOL

LORD CARMICHAEL'S SPEECH

DACCA, AUG. 9.

H.E. Lord Carmichael yesterday presided at the annual prize-giving of the Dacca Medical School and distributed the medals to the successful candidates. Surgeon-General Edwards was among those present.

His Excellency, addressing the students and guests, said :— I am grateful to Surgeon-General Edwards for having given me another opportunity of showing my interest in medical education in Bengal. I fully share in the regret which you so kindly express that Lady Carmichael is not able to be present on this occasion. In many ways, too, I regret that this is the last occasion upon which I shall be able to preside at your annual prize-giving. My wife and I both hoped that we would see much done for the school and for the hospital before we left Bengal and we would gladly have helped in any way we could, but as you know the schemes we had in view were rendered impossible of attainment by the absence of funds during the latter half of our stay in this province. I feel confident that those who succeed us will take up the work where we have left it and I trust that they will be more fortunate than we have been in finding that the necessary funds are available.

I look on the needs of the school, especially the improvement of the laboratory accommodation and the enlargement of the school buildings—particularly of the dissecting room—as very urgent needs indeed. I look upon the provision of hostel accommodation as absolutely required in the interests of the students. I think these projects ought to be carried out as soon as ever money is available. Some of you may have been here when once before I spoke about the duty of meeting the demand for medical education by giving the very best that can be supplied. I believe in keeping the standard high and in placing a high ideal before the students, for the use which they will make in after-life of the materials they will have to work with will largely depend upon the ideal which they have learned in their school to set before them. I spoke to the students, I remember, of the great value of nursing. It is a very real disappointment to Lady Carmichael (as it is to me) that the scheme in which she was so interested and which was so nearly ready to be put into working order has had to be abandoned for the present owing to the want of the money needed to carry it out. But I feel certain that the abandonment is only temporary. The need for the scheme is so great and so obvious that I feel sure it will receive sympathetic consideration as soon as financial prosperity returns. Meanwhile Miss Hillson, even during the too short period she was connected with the hospital, showed what the possibilities of

the scheme were, and with the generous donation of Rs. 25,000 from Babu Gour Nitai Sankhanidhi, Colonel Newman has been able to create a fund the interest from which has already enabled him to employ an operation nurse. You have an out-patient nurse, and Col. Newman tells me he soon hopes to have a Superintendent nurse. I am grateful to Gour Nitai Sankhanidhi for having made it possible that a beginning at any rate shall be made with the scheme which my wife has so much at heart, and I hope this example will be followed by other generous donors.

I agree with what Col. Newman said as to there being few better ways in which private generosity can assert itself than in assisting the healing arts and I sincerely trust that the citizens of Dacca will show that in this matter they are determined not to let the second city in Bengal be far behind any city in the Indian Empire. I was surprised to hear from Colonel Newman how small the proportion of Mahomedans here is. I should have expected the demand for medical education among the Mahomedan community in Dacca to be much larger. Of 260 students only 21 are Mahomedans. Col. Newman tells me that only 13 students applied last year and that of these he admitted 9. The others he had to reject because they had not reached a standard of preliminary general education such as would have enabled them to benefit by the teaching. My own personal knowledge convinces me that the standard of medical education must not be lowered and if the standard is to be maintained a good preliminary general education is essential ; but I feel sure that Mahomedan practitioners are sorely needed and I hope that soon there will be more Mahomedan candidates well qualified for admission.

## 6.

*(Tabulated Précis.)*

The report of the Committee appointed by the Government of Bengal to consider questions connected with Mahomedan education indicates a great advance on the part of the Mahomedan community in its views regarding education, both primary and secondary. The Committee was composed of representative Mahomedan gentlemen who, it may be presumed, know the sentiments and prejudices of their fellow

Moslems, and, if this assumption is correct, a broad progressive change has come about in Mahomedan ideas. Hitherto the prevailing opinion has been that, in the interests of Islam, separate schools were required for Mahomedan children. It is true that in practice Mahomedan boys, in considerable numbers, receive their education in ordinary primary schools ; but there has always been a strong feeling in favour of distinct institutions such as *maktabs*. This policy of separation was much strengthened by insistence on the retention of Urdu or Hindustani as a kind of Mahomedan language, in which Mahomedan boys must receive their instruction. Both these special requirements of Moslem education have now been abandoned. "The general conclusion of the Committee," says the Government Resolution, "is that it is necessary to maintain separate institutions for Mahomedans, but that it is undesirable to develop any further a separate system of education intended solely for that community." As to the wisdom of this decision there can be no doubt. It is virtually impossible, for financial reasons, to establish an adequate number of sectarian institutions. Public money necessarily tends to go to the support of schools open to all creeds, and if Mahomedans are to enjoy equal educational facilities with Hindus they must comply with the same conditions. The decision of the Committee is in reality more far-reaching than it seems, for they recommend that "Government should recognize the existence of *maktabs* and encourage them as far as possible to add secular subjects to their courses of study." In this proposal the Governor-in-Council concurs, and the result of such a development should be that, as *maktabs* conform to the standards for primary schools, they will be recognized as eligible for grants such as are given to ordinary primary schools. In short, if the new policy succeeds, *maktabs* will be incorporated in the general education of the Province. Failing this, it is probable that measures taken to render the existing primary schools more attractive to Mahomedan parents will lead to the gradual extinction of the *maktab*. Facilities for religious observances and the introduction of Mahomedan teachers will go a long way towards meeting the wishes of Mahomedans, now that the importance of a sound secular education is being perceived. As to the causes of the change in the attitude of the Mahomedan masses the Committee advance a curious and interesting explanation. The Mahomedan

cultivators have recently made great strides in prosperity, largely owing to the jute industry, and as they become comfortable their desire for litigation increases. "When they go to the courts," say the Committee, "they find that most of the pleaders and officials of the courts are Hindus; they naturally feel that they would fare better if there were more of their co-religionists in the courts, and they are now convinced that it is to the advantage of their community that a certain proportion of their boys should go through the University course and become pleaders and Government officials." There is a touch of picturesqueness in this theory which provokes scepticism, but it is probably true that, speaking generally Mahomedans have begun to realize that education has given Hindus great advantages and that it is high time for the Mahomedan community to adopt similar means of attaining the same end. Impressed with the need of promoting educational progress among their people, the Committee have arrived at a decision in regard to the language difficulty which is as noteworthy as their pronouncement against separate educational institutions. Until quite recently the accepted view has been that Urdu must be the vehicle of education for Mahomedan children. "There is still an idea," say the Committee, "at the back of the minds of the more conservative members of the community, that Urdu is the mother-tongue of all Moslems. Such persons admit that Moslems may have had to adopt the vernacular of the people among whom they live for the affairs of everyday life, but they contend that the language which is connected with Moslem religion and tradition is Urdu." The Committee, however, while they recognize Urdu as the language which represents Moslem culture, state that they realize that "the majority of Moslems in Bengal not only do not read and write Urdu, but do not even speak it. Whatever may be the reason, the fact remains that the vernacular of the present majority of Moslems in Bengal is Bengali. Accordingly, they formulate, for the first time, the opinion that "Bengali must be the medium of instruction in schools attended by children whose vernacular is Bengali." They add: "We also realize that, if Moslem boys are forced to learn Urdu in addition to their ordinary school subjects, the burden imposed on them will handicap them throughout their school career." The Committee are to be congratulated on their frankness and courage, and all who have given any serious

thought to Mahomedan education will welcome a declaration which, if it can be translated into practice, will in itself effect an immense change in the educational status of the Moslem community. The Committee display much eagerness for the extension of higher education among Mahomedans, and urge that Government should establish High Schools for their benefit. The wisdom of this recommendation is doubtful, while its feasibility is negatived by its cost. What is really wanted is a greater use by Mahomedans of the existing secondary schools, under prudent limitations. The circumstances of the Mahomedan community give its leaders and the Government an opportunity of developing higher education on lines which will avoid the over-education that has been attended with such disastrous results among the Hindus. The Mahomedan cultivator is anxious that his son should be of assistance to him. Long may he remain of this mind, and long may the Government avoid the repetition in his case of the mistake of treating every boy as destined to become a B.A. of the Calcutta University.

## 7.

*(Tabulated Précis.)*

The Nigerian trade in palm kernels affords an interesting example—and one which is of importance to India—of the extent to which Germany before the war had come to monopolize the staple trade of a British possession to her own advantage. Of the 320,000 tons of palm kernels produced in Nigeria Germany took 280,000 tons. But while receiving duty free from Nigeria this produce, which is the raw material of margarine and many vegetable oils, she clapped a duty of £6 a ton on to all refined edible oils coming into her territory. The result was that her vegetable oil manufacturers, by overcharging the German consumer, could afford to undersell the English oil refiners and capture from them the Home and Canadian markets. A committee recently appointed by the Home Government to enquire into the subject recommended that the Nigerian Government should impose an export duty of £2 a ton on such of the palm kernels as are not destined for the British Empire. The Colonial Secretary has followed up this recommendation with instructions to the Governor of Nigeria to take this step. By the end of this month the duty

will be in force. As a consequence the oil-crushing and refining industry at Home has received a fresh impetus and mills are springing up in the lower Thames valley. The industry is expected to be a thriving one, in view of the importance which wholesome vegetable oils are gradually acquiring owing to the heavy reduction of the milch cattle of the world in relation to the population. Before the war India was exporting seeds, nuts, and kernels, to the value of £17,000,000 per annum. The future of this important trade is a matter of obvious urgency, and it is desirable that steps should be taken early to investigate the problem of finding new markets for Indian oil seeds and nuts, unless indeed Sir Thomas Holland's Commission can organize a crushing and refining industry in India.

**The Précis of Correspondence.**—First get the correspondence in order according to date.

Then put a number in the top right-hand corner of each letter, letting the first in date be No. 1. The number should be written in red.

Rule the sheet on which the précis is to be written in this way.

Date.		
1/7	1	From <i>The Collector of Nadia.</i>
3/7	2	To <i>The Sub-Divisional Officer of Bongong.</i>

Then state the substance, preferably in a tabulated form.

This type of précis is used in presenting a case either to ourself or to a superior officer for a decision on it. It is therefore extremely important that the précis should be absolutely impartial. This is not easy. One is very apt to form as one goes along various impressions of the rights or wrongs of the case. The impressions are dangerous because they have been formed before all the facts have been studied. Therefore let the writer be continuously on his guard to prevent any such bias.

When the précis is finished it should be left for at least a day if the case is important. The facts are in mind. They should be thought over carefully before any conclusion is reached. Delay of course is not always possible, but a little delay is always desirable except in straightforward and unimportant matters.



When the case, *as a whole*, has been thought over, the conclusion may be written. This should take the form of a Biassed Running précis, *i.e.* the case is told in a cursive form from the point of view which the writer thinks to be the correct one. The story of which the bare facts have been presented is retold with the supposed motives and explanations of these facts.

Finally, a conclusion should be written in which the rights of the case are discussed and a recommendation should be made as to the action to be taken.

*Example.*

Date.		<i>Pay of Sailendra Nath Choudhury.</i>	
1/5	1	From Babu Sailendra Nath Choudhury. 161, Cornwallis Street.*	
		* As the letter is to the office in which the writer is employed, there is no need to state the addresses.	
		He served till April 14, 1916, in the Oriental Institute, Khulna. He left to take up a post at the Indian College, Calcutta. The Oriental Institute refuses to give him his pay for March and April.	
2/5	2	To <i>Secretary, Oriental Institute.</i>	
		Forwards serial 1, for explanation.	
7/5	3	To <i>Secretary, Oriental Institute.</i>	
		A reminder.	
10/5	4	From <i>Secretary, Oriental Institute.</i>	
		Babu Sailendra Nath Choudhury gave notice on March 27th that he intended to leave on April 1st. As one month's notice is due, and was not given the school is justified in refusing pay for one month.	
11/5	5	To <i>Oriental Institute.</i>	
		Requests Head Master to send Teachers' Attendance Register for March and April, also a copy of agreement form used for teachers.	

Date. .

- |      |    |   |
|------|----|---|
| 13/5 | 6  | <p>From <i>Head Master, Oriental Institute.</i></p> <p>Forwards attendance register. States that no agreement is signed by teachers.</p>  |
| 14/5 | 7  | <p>A Note. The attendance shows that Babu Sailendra Nath Choudhury served till the end of February, also on April 1-5 and 8-14 (the 6th was a holiday, the 7th a Sunday.)</p>   |
| 15/5 | 8  | <p>To <i>Secretary, Oriental Institute.</i></p> <p>The teacher gave notice for April. Why was he serving on April 1-5 and 8-14, and on what terms ?</p>   |
| 17/5 | 9  | <p>From <i>Secretary, Oriental Institute.</i></p> <p>The teacher was asked to serve until a substitute could be found. No terms were discussed.</p>   |
| 19/5 | 10 | <p>To <i>Babu Sailendra Nath Choudhury.</i></p> <p>On what terms did he agree to serve for April 1-5 and 8-14 ? On what date did he accept the appointment in the Indian College, and on what date was he instructed by them as to his going ?</p>  |
| 21/5 | 11 | <p>From <i>Babu Sailendra Nath Choudhury.</i></p> <p>He understood that he was to receive pay. There was no special agreement. He accepted the appointment at the Indian College on January 25th, and was told on January 30th that he would be needed on April 1st. On March 30th he was told to join on April 20th. He gave notice for April 1, because he wanted a few days' rest.</p> |

*Summary.*

Babu Sailendra Nath Choudhury was serving at the Oriental Institute. On January 25th he accepted a post in the Indian College, understanding he would join on April 1st. He could have given notice then. But fearing that he might be asked to leave earlier and so be left for

a few weeks without employment, he kept silence, and gave notice at the last minute. The school was left without a teacher and the Headmaster asked him to stay on to prevent disorganization of affairs. The teacher understood that he would receive pay and the Secretary did not disillusion him.

*Conclusion.*

The purpose of the month's notice is to prevent disorganization of school work by the sudden departure of a teacher before a successor can be found. This purpose was served by the teacher staying on until 14th.

As there is no written agreement the school cannot insist on the letter of the law and refuse 30 days' payment in lieu of the 30 days' notice.

The teacher intended by a dishonest trick to inconvenience the school and would have done so but for the change of date on the part of the Indian College. He does not therefore deserve payment for the few extra days' service by which he saved the school from the inconvenience he had intentionally caused. These days of service may be taken in lieu of the one month's notice.

The teacher should be paid up to March 30th.

**Summary and Conclusion.**—In making a précis for one's self in order to clear up a case, the summary and conclusion would naturally be included. In a routine case such as the above the Clerk might add a summary and conclusion if he feels certain of the case. If he were uncertain it would be better to omit both.

In an important and difficult case, *e.g.* a reference from Government for opinion, or a very difficult local case, no summary and conclusion should be given. In such cases the superior officer will prefer not to receive suggestions which are obviously of little value.

Notice that the Summary is omitted with the conclusion. For the summary is biased, reflecting a certain point of

view of the case. When the précis is simply put up for orders no shadow of opinion should be allowed to creep in.

*Exercises.*—Exercises may be obtained by borrowing old routine cases from a friend in an office. One or two printed cases may be found in “The Clerk’s Manual,” Thacker, Spink & Co.

## CHAPTER XVII

### THE OFFICIAL LETTER

OFFICIAL letters are of three kinds—

1. The Formal letter.
2. The D.O. or Demi-official.
3. The Memo.

The memo. is used for brief and unimportant matters where a reply of only a few words is required. It is never sent to superior officers. A memo would be used to acknowledge a letter, to approve of an unimportant proposal, to request the return of some papers, as a reminder, as a curt refusal to take up a case.

Its form is—

Memo. No. 142.

Dated Jalpaigari,

August 16, 1917.

To Babu Nagendra Nath Sen, 10 Mango Lane, Jalpaiguri.

His letter of Aug. 14th regarding arrears of pay from the Iswar High School. The undersigned can take no action in the matter, as the school is unrecognized. The complainant should appeal to the Law Courts.

J. BROWN,

Inspector of Schools,  
Rajshahi Division.

Memo. No. 163.

Dated July 15, 1916.

To Deputy Inspector of Schools, Chandpur.

The undersigned requests return of files 132X, 135X, 139X Playgrounds in Chandpur Sub-Division.

K. K.,

for J. Brown,  
Inspector of Schools,  
Chittagong.

The memo. is an extremely useful form ; it should be used as often as possible.

**The Demi-official.**—The Demi-official letter starts—

DEAR (Name) ; or in the case of a superior officer,  
“ DEAR MR. (Name).”

Previous correspondence is then referred to by number and date. The points at issue are dealt with one by one just as in the business letter. The letter ends “ Yours sincerely<sup>1v</sup>. ”

D.O. No. 63.

Office of the Inspector of  
Schools, Jalpaiguri,  
June 24, 1916.

R. Jones, Esq., Secretary of the St. Mary's High School,  
Kurseong.

DEAR MR. JONES,

Your 361 of June 20th forwarding estimates for new hostels for the St. Mary's High School. The estimate appears to be correct except for the item “ steel girder carrying the wall over the bay window of the hall.” Mr. Williams the Manager of the Phoenix Iron Company informs me that girders of that weight have increased 25 % above their cost of last year. The price quoted appears to be the same as in the estimate submitted with your 153 of February, 1915.

Will you kindly look into this point ?

Yours sincerely,  
J. SMITH.

**The Official Letter.**—The official letter is written in the form “ I have the honour to—— ”<sup>1</sup> This makes expression very cumbersome and difficult. The best policy is to get rid of the “ have the honour ” in the first sentence, put a full stop and then start free. The rest of the letter will be expressed as clearly and concisely as possible in just the same manner as an ordinary business letter. In writing the official letter there is a great temptation—why, I cannot

<sup>1</sup> This in the case of heads of Departments. Secretary and Under-Secretaries use the form “ I am directed to,” “ I am desired to.”

say—to put in redundant phrases : “to be so good as to,” “kindly to,” “to oblige me by doing,” etc. Avoid these. But above all avoid the type of letter so regrettably common, which starts “I have the honour” and progresses in an infinite series of infinitives.

“I have the honour to request you to refer to the correspondence ending with your 36 of Jan. 3, 1916, and to state that I cannot approve of your proposal, to borrow on the security of your grant in aid, and to desire you to revise your plans and estimates so as to reduce the cost of the project, and to enquire at what date fresh proposals may be expected.”

This is *not* the way to write a letter.

The above example of badness may be made worse by introducing the redundancies so loved by the Drafting Clerk.

“I have the honour to request you kindly to refer to the correspondence ending with your 36 of Jan. 3, 1916, and to state that I regret that I cannot approve of your proposal referred to above, viz. to borrow on the security of your grant in aid and to desire you to be so good as to revise your plans and estimates so as to reduce the cost of the project and to make enquiry of you as to the date at which fresh proposals may be expected.”

The above letter should be written as below :—

“I have the honour to refer you to the correspondence ending with your 36 of Jan. 3, 1916.

“Your proposal to borrow on the security of your grant in aid cannot be approved. Please revise the plans and estimates so as to reduce the cost of the project.

“At what date may fresh proposals be expected ?

“I have the honour, etc.”

Note the getting rid of the influence of “I have the honour” in the first sentence, also the avoidance of the “I” and the preference for the passive voice, as noted in a previous chapter, in order to make a style stiff and formal :

*In formal style prefer nouns to verbs and the passive to the active.*

The “have the honour” might have been avoided in another way.

SIR,

Your No. 36 of Jan. 3, 1916.

I have the honour to inform you that your proposal to borrow on the security of your grant in aid cannot be approved.

*Example.*

No. 43.

From The Head Master of Khulna Zilla School.

To The Inspector of Schools.

Khulna, 18th April, 1916.

SIR,

I have the honour to enclose an application from Babu Surendra K. Das, teacher of this school, for 5 days' casual leave.

This teacher has already taken a great deal of leave during the session, causing dislocation of school work. I propose therefore to refuse the leave, but informed the teacher that the matter should be referred to you.

I have the honour to be,

Sir,

Your most obedient servant,

KUMUD BEHARI RAY,

Head Master.

*Enclos. 1.*

Notice again that wherever an enclosure is to be made, the word Enclos. should be written, preferably in red and the number of enclosures. The enclosures will then be verified before the letter is issued.

*Exercises.*—Write the following letters :—

Official. The Inspector of Schools informs the Head Master of the Benodpur Government School that last year promotions were rather lenient. The mark sheets should be submitted for approval this year before the results are issued.



## 216      ADVANCED ENGLISH COMPOSITION

Memo.            Are the mark sheets ready ?

Official.        Head Master submits the sheets.

D.O.            Why is Subod Kumar Chatterji, Class VI., promoted as he only got 207 out of 800 ? Is there any special reason ? Also Girindra Ch. Gupta, Class III., 147 out of 800. Ksitish Ch. Ghosh, VII., was absent from all papers except one, but is promoted.

D.O.            Head Master explains that Subod and Girindra were genuinely ill, and put in medical certificates from the Civil Surgeon. So also Ksitish who has excellent marks in all the weekly examinations and in the half-yearly Test, encloses certificates.

Official.        Inspector approves of the promotions and returns the mark sheet.

Memo.            Inspector returns medical certificates.

2.

Official.        B. C. Ghosh, Clerk of the Superintending Engineer, applies for 6 days' casual leave from his home address.

Unofficial      The S.E. (on tour) writes to the Head Clerk (same form asking how much leave B. C. Ghosh has had, and as the D.O.) did he take leave in anticipation of sanction, if so why ?

D.O.            The Head Clerk replies that B. C. Ghosh has had 2 months' privilege, 1 month medical and 5 days' casual leave. He is therefore entitled only to 4 days more. His reason for leave was a wedding ceremony which he knew of beforehand. He took leave in anticipation. There was no need to do so.

Official S.E. instructs B. C. Ghosh to return to duty at once. The leave taken will be on no pay, and he forfeits the rest of his casual leave.

3.

Official.        The Sub-Assistant Surgeon in charge of the Bolpur Dispensary, tells the Civil Surgeon that his stock of drugs is short, that the grant for next year will be insufficient owing to the increase of cost.

D.O.           The Civil Surgeon asks for details of amount of drugs used in last six months, in corresponding six months of previous year, proposed purchase for next year.

D.O.           The Sub-Assistant Surgeon supplies list.

Memo.          Civil Surgeon enquires why so much increase in consumption of Quinine, Ipecacuanha, Opium? Why propose large purchases of Tabloid ammoniated Quinine instead of the ordinary liquid form? Why Calcium Sulphate Tabloids, which were not supplied before?

D.O.           S.A.S. states, Quinine—Recent Circular recommended larger doses.

Ipecacuanha and Opium—An epidemic of dysentery. The water is bad therefore epidemic is likely to recur.

Ammoniated Quinine—The people do not like taking the liquid.

Calcium—Recommended by the Sub-Divisional Officer for boils which are very prevalent owing to the bad water.

Official.       Civil Surgeon sanctions increased grant of 25 % to cover increased cost of drugs. Also a further sum increase for 30 per cent. increase of Quinine, 25 per cent. of Ipecacuanha and Opium, also Rs. 5 for Calcium Sulphate. Refuses to sanction Tabloids of Ammoniated Quinine. These are a luxury and if the patients are really suffering they will take what is given. In any case the malady for which it is given is not a serious one.

Further exercises may easily be invented by working out the details of an imaginary case, *e.g.*—

1. A school is required to submit plans and estimates for a new building to the, Inspector. Correspondence with the Architect, the Inspector, the Contractor, the P.W.D., the Sanitary Commissioner.

2. A Munsiff represents that his court is extremely uncomfortable and dilapidated. He requires a new one. Correspondence with S.D.O., Collector, P.W.D.
3. Claim for refund on an unused ticket. (This might be done in Business form, but may also be done in official form.)
4. A report was published in 1867 on sugar-growing in East Bengal. A Sub-Divisional Officer wishes to get hold of a copy of it. He writes to various departments. Each department has no copy but suggests some other department which may have one, *e.g.* Government Press, Director of Agriculture, Dacca Government Farm, Pusa Farm, Director of Public Instruction, Imperial Library.
5. A report has reached the Director-General of Police that local constable grossly maltreated a villager. He calls for the facts. As a matter of fact the villager was a notorious character and resisted arrest. This is explained. Correspondence between D.S.P. and H.S.P., etc.

*Exercises.*—Write out the following correspondence in full. Then make a note-sheet abstract with orders. The result should be a complete file with all papers notes and orders :—

1. The District Superintendent of Police writes to the Superintendent stating that the house of the Zecrut Police Outpost has become extremely dilapidated. The recent storm has made it almost uninhabitable. Considerable repairs will be needed. But it would probably be no more expensive to rebuild.

S.P. requests (1) Actual estimates for repairs.

(2) Actual estimate for rebuilding.

He enquires whether it is proposed to rebuild on the same site and on the same plan.

D.S.P. requests P.W.D. to give rough estimate for repairs, also for rebuilding the house on same plan as before but with deeper verandah and higher plinth.

P.W.D. sends estimate for repairs, says plan for new

building cannot be given till site settled. Cost of new foundations would be considerable, whereas old foundations can be repaired if the present site is used.

D.S.P. requests estimate for new building on the opposite site of the road.

Estimate is sent, is forwarded to S.P. S.P. remarks that the cost of rebuilding is obviously much greater than that of repair. It will be better to repair.

D.S.P. replies present site low and damp. Records of the outpost show bad health. Contrast with Circular Road outpost where cases of sickness less than  $\frac{2}{3}$  of Zeerut. Encloses copy of opinion of Civil Surgeon (a demi-official letter). Rebuilding on present site is out of the question. The alternatives are to—

1. Repair present building, or
2. Rebuild on a new site.

S.P. asks what would be the cost of the land of new site.

D.S.P. replies owner of new site will exchange plot for old site, old site being valuable as may be used for warehouse and landing stage. New site not on river.

S.P. approves project. Notes that plan makes no indication of proposed sanitary arrangements.

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Deputy Inspector of Excise reports officially to Superintendent of Excise that J. N. De, Sub-Inspector of Excise, is accused of falsifying his tour diary. He states that he went to Damuda on Wednesday, July 10th. The villagers of Halisahar bear witness that he was in Halisahar on that day.

Superintendent replies that the accusation should be set out in the form laid down in Circular 54, and that the statements of the witnesses should be taken down in writing, and signed by the witnesses.

Deputy Inspector forwards the accusation with depositions of witnesses.

Superintendent calls on Sub-Inspector for an explanation.

Sub-Inspector explains that the villagers of Halisahar have a grudge against him for suppressing illicit sales of liquor. People of Damuda will bear witness he was in Damuda. Moreover he despatched from Damuda P.O. a money order to his wife on July 10th. (Enclosed.) This proves his presence in Damuda on that day. Post Master also bears witness.

Superintendent writes demi-official letter to Deputy Inspector saying that the evidence in the case is extremely weak. Reports of this kind should not be made unless the case is certain and sure. An officer reported and acquitted is a man spoiled, for he has a grudge ever after, also a sense of wrong. Requests Deputy to be more careful in future.

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3. Dharendra Nath Sen requests the Sub-Divisional Officer of Hotar to pay him Rs. 350 value of a horse. Said horse was killed by eating cypress which hung over ditch outside wall of S.D.O.'s garden. As cypress branch was outside S.D.O.'s garden, S.D.O. is responsible for the damage done.

S.D.O. acknowledges receipt of the letter. Desires to be informed under what section he is liable.

Dharendra Nath Sen refers to case of Lawson *versus* Leary, Reports XXXVIII, page 1151.

S.D.O. writes D.O. to John Smith, District Judge of Arbelia, explaining case and requesting an opinion.

Smith replies claim is perfectly correct. The owner of garden is liable for damage done by his garden. In case quoted horse ate laburnum hanging over road. In present case problem is, Who is responsible? House is rented. Is S.D.O. or Government or the owner? Answer is, Whoever sees to upkeep of garden, *i.e.* S.D.O.

Requests S.D.O. to send accurate plan of his house and garden, as there may be a way of getting out of it.

S.D.O. sends map.

Smith replies that boundary walls are usually built well inside the boundary of the land. In present case ditch belongs to S.D.O. Hence horse was trespassing when it ate cypress. S.D.O. is therefore not liable.

S.D.O. replies to D. N. S. as above.

THE END











